

# THE ATHENÆUM

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## REVIEWS

*The Story of Corfe Castle, and of many who have lived there. Collected from Ancient Chronicles and Records; also from the Private Memoirs of a Family resident there in the Times of the Civil Wars.* By the Right Hon. George Bankes, M.P. Murray.

Corfe Castle well deserves an historian. Founded in Saxon times, and the scene of many historical events, from the reign of Alfred down to the days of its gallant defence by Lady Bankes, this venerable ruin affords no common attraction both to the antiquary and the lover of the picturesque. The first mention of Corfe Castle occurs in connexion with the descent of the Danes on our southern coast in the days of Alfred,—and then the fortress at “Corfe-Gate” is referred to, as affording security against their incursions. Ere long it seems to have become a royal residence; and under Edgar is said to have been greatly enlarged and embellished. Here, his widow Elfrida dwelt,—and here she plotted and effected the murder of her step-son, Edward the Martyr. At the Conquest it became a royal castle, and during the wars of Stephen and the Empress Maude was in possession of the latter. During the reign of John it again frequently became a royal residence, and also—doubtless from its strength—the depository of his crown jewels and treasure; and from hence were sent the “two barrels of pennies” which he required to redeem the large quantity of jewels and plate which, previously to his signing the Charter, he had pledged, as we learn from the Patent Rolls, to various religious houses. In Corfe Castle the “damsel of Brittany” passed several years of her long captivity; and Edward the Second is said also to have been confined here.

During the Wars of the Roses it was held by the Duke of Somerset; and, on his execution, it was granted to George, Duke of Clarence. After the accession of Henry Tudor, it became the property of his mother, the Lady Margaret; and then again lapsed to the Crown, until Elizabeth bestowed it on her court favourite, Sir Christopher Hatton. Sir Christopher appears to have expended large sums in restoring and improving Corfe Castle; he soon however left it to his nephew, and on his death, which speedily followed, it became the property of that handsome termagant, Lady Hatton, his widow, who ere long became the second wife and perpetual cause of trouble—well deserved, it would appear—to Sir Edward Coke. On his death, in 1634, Lady Hatton disposed of Corfe Castle to Sir John Bankes, then the Attorney-General, and who in 1640 succeeded Sir Edward Littleton as Chief Justice of the Common Pleas. “It may appear a matter of surprise,” remarks Mr. Bankes, “that a private gentleman should have made purchase of a palace for his residence, and also that the profession of the law should have enabled a practitioner to possess himself not only of this large mansion and domain, but of an extent of lands purchased in addition;” and he considers that this might have been chiefly owing to the greatness of the gains of legal practitioners in those days, on account of the smaller numbers then engaged. To Corfe Castle, however, Sir John Bankes came with his lady and a large family; and here Lady Bankes continued until compelled by fortune or war to seek another home.

Sir John Bankes seems to have been a most worthy man; and although a royalist, appears to have been far from maintaining those narrow views or slavish opinions which mostly characterized that party. He was an intimate

friend of Strafford; but he was also on friendly terms with many of the Parliamentary leaders, whom we subsequently find addressing very respectful letters to him. On the breaking out of the civil war, Sir John Bankes, who was now Lord Chief Justice and a Privy Councillor, accompanied the King to York; whither, during the negotiations between Charles and the Parliament, several letters were addressed to him, which are here published from family papers. This is from the Earl of Northumberland.—

“My Lord,—You being in a place where I hope your wise and moderate counsels may contribute towards the composure of our unhappy differences, makes me desirous a little to expresse my sense unto your Lo<sup>b</sup>. It is too apparent that neither King nor Parliament are without fears and jealousies; the one of having his authoritie and just rights invaded, the other of loosing that libertie which free borne subjects ought to enjoy, and the laws of the land do allow us. The alteration of government is apprehended on both sides; we believe that those persons who are most powerful with the King do endeavor to bring Parliaments to such a condition that they shall only be made instruments to execute the commands of the King, who were established for his greatest and most supreme counsel. I dare say it is faire from our thoughts to change the forme of government, to invade upon the King's just prerogative, or to leave him unprovided of as plentiful a revenue as either he or any of his predecessors have ever enjoyed. This, I am confident, will be made manifest if the King please but to grant some few humble desires of ours, wh<sup>ch</sup> had beeene long since presented to him, had we not receaved so many interruptions by the harsh messages sent from his Ma<sup>t</sup> to his Parliament; God forbid that either King or Parliament should by power and force goe about to cure the present distempers, for that course can produce nothing but misery, if not ruine, both to King and people. We are very sensible of that high breach of privilege in refusing the members of our owne house to come when we send for them, which is an indignite not suffered by any inferior Court, and for this contempt we have ordred that the Lord Savill shall be excluded from voting or sitting in our house dureing this session. I have too long troubled your Lo<sup>b</sup>, and shall therefore end this letter w<sup>th</sup> assurance of my being

“Your Lo<sup>b</sup> faithfull freind and servant,

“A. NORTHUMBERLAND.”

“London, May 19, 1642.”

Another, marked with the same moderation, from Denzill Hollis, follows. This, from the Earl of Essex, is chiefly remarkable for its strange spelling and singularly homely phraseology. What a contrast to the spirited and condensed style of his father!—

“My lo,—What expressions at any tyme I shall mack, I hope I shall never want an honest hart to mack goud, especially to you, whow I am confident is see full of honor and justis. The great misfortuns that threaten this kingdom none looks upon it with a sadder hart than I, for my particuler my conscience assurs mee I have noe ends of my owne, but what may tend to the publick good of the King and kingdom, whiel shall bee my dayly prayers, and whensoever that happy day shall appear, the world may judg of mee by my actions, for the height of my ambition and desires is, to lead a quiet and retired lyf. I know none but must abhor this difference between his Ma<sup>t</sup> and the Parlament, but delinquents, papists, and men that desiar to mack their fortuns by the troubles of the land. My lo., my desier is that you will judg him by his actions, that is,

“Your Lo<sup>b</sup> faythfull frend to be commanded,

“ESSEX.”

“Essex houe, this 31th of May, 1642.”

A second letter from the Earl of Northumberland is next given, expressing his “sorrow to see that impededimente which we so much desire,” and hoping that “some gentler wayes might be tryed,” forcibly showing how unwilling the Parliamentary leaders were to take up arms. There are many autograph copies of replies by the Chief Justice to these

letters, but unfortunately in short-hand of a character not easily deciperable. One has been deciphered, which is addressed to Mr. Green, the member for Corfe Castle, and is very illustrative of the stubbornness of Charles, and his utter contempt for any opinion save his own.—

“Good Mr. Green.—Your letter dated 17th May, I received and doe approve your advice, if it could be effected, but so long as ther be these many differences between the king and the House of Parliament I doe not see it possible to draw him neerer. \* \* I grieves my hart to see these distractions; I have adventured far to speak my mind freely according to my conscience, and what hazards I have runne of the king's indignation in a high measure, you will heare by others; all men give not the same advice, and when former counsells are rooted, others counsells come too late: heere is yesterday published a new declaration in awarde to the Houses' declaration, touching the militia; heere be warrants sent forth commanding gentlemen and others to appear in equipage, which I protest I did never see nor hear of until they were printed, and the resolution touching the adjourning of the Trinity terme was past before my coming to York, and when I heard of it I gave divers reasons against it, but they prevailed not. I am heere in a very hard condition, where I may be ruined both ways. The king is extremely offended with me touching the militia; saith that I should have performed the part of an honest man in protesting against the illegality of the ordinance; commands me, upon my all-giance, yet to do it. I have given him my opinion on it. I have told him it is not safe for me to deliver anie opinion in things which are voted in the houses. You know how cautious I have been in this particular; I have studied all meanes which way matters may be brought to a good conclusion between the king and the houses, all high wayes and wayes of force will be distractive; and if we should have civill warrs, it would make us a miserable people, and might introduce foreign powers; therefore, there is no other way left but the way of accomodation, that the houses would set down their desires that they would fix upon, and what they will doe for the king in his revenue; and the king to expresse what he desires to be done for him; and these things being in treaty may be a good motte for the king to return with more honor to his Parliament, where all things may be enacted without distrust of either side; and though the time may seem unfavourable now during these distractions, yet noe time is unseasonable to prevent great mischiefs and inconveniences, and the Parliament being the king's great counsel is most proper to do it. \* \* I have heere dealt cleerly and plainly with you, and I dont but you will make a good use of it, the king is pleased still to have me, but how he will harken unto me and be persuaded by me I leave that to God; the hart of the king is in the hands of the Lord, whom I beseech to direct us all, and so with my hartie affections to yourself, I rest your assured faithful friend to serve you,

Jo. B.

“York, 21 May, 1642, at night.”

Meanwhile, “the gentlemen of Yorkshire” were arming; and a third letter from the Earl of Northumberland expresses the apprehensions with which these measures, “that show little inclination to peace,” were regarded. But all was in vain. Still, as Mr. Bankes justly remarks, “these letters establish as a fact, that many men of the highest names and fairest character, adherents of the Parliament, were at this time sincerely desirous of an honourable accommodation with the Crown.”

Sir John Bankes continued with the King at York, and he came with him to Oxford; while the respect in which he was still held by the Parliamentary leaders is proved by the circumstance that in the eighth proposition of the two Houses to the King, it is requested, among other appointments, “to continue the Lord Chief Justice Bankes Chief Justice of the Court of Common Pleas.” Meanwhile, Lady Bankes and her family had continued at Corfe Castle peaceably until May, 1643; when, suspecting an

attempt might be made to seize the Castle, she "called in a guard to assist her," proceeded to collect supplies, and sent a message to Prince Maurice, who was marching upon Blandford, requesting that a commander might be sent. Capt. Laurence was therefore despatched; and he, with Capt. Bond, held out against the assailants—these, however, were not the regular Parliament troops—until the 4th of August. Soon afterwards, Sir John Bankes returned to his family—to pay, as it proved, a last visit; for on the assembling of the Parliament at Oxford in January, 1644, he returned there, and died at the close of the same year. But "the tide of success, which had flowed so steadily through the western counties, was now ebbing fast in the county of Dorset." On the 16th of June, Weymouth surrendered,—three days later, Dorchester also,—and soon after, Wareham was compelled to yield.

Corfe Castle was now almost the only place of strength between Exeter and London which still held out for the royal cause, and the constant valour of the lady who defended it is to be estimated, not so much by her active enterprise and resistance in the hours of excitement and attack, as by her long endurance through tedious weeks and months of anxiety, encompassed as she was by threats and dangers on every side. She had now a second gloomy winter to look forward to: all the neighbouring towns had become hostile; and the only encouragement and aid she could expect, her husband being absent and her sons quite young, was that of a garrison to consist of soldiers brought from a distance, under the command of officers who were little, if at all, known to her. Early in the winter the misfortune which she had least reason to anticipate befel her. On the 28th day of December, 1644, her husband, the Chief Justice, died at Oxford. His illness must have been a short one. Whether Lady Bankes had any notice of it is not known, few of her papers having escaped from the plunder of the castle. Sir John Bankes died in the house of his son-in-law, Sir Robert Jenkinson, his two eldest daughters attending him.

Still Corfe Castle held out; and through the next year, too,—at the close of which, orders were given for more effective operations against it, and Col. Bingham was sent. It was at last taken by stratagem. The Governor of Wareham, who had been imprisoned there, pursued Capt. Laurence to accompany him in his escape; while another officer, on pretence of reinforcing the garrison, conveyed a hundred Parliament soldiers into the castle. Further contest was therefore useless; and "thus, after a resistance of nearly three years' duration, this brave lady was dispossessed of the fortress."

The work of plunder throughout the castle was soon achieved. Here were found stores of victuals and supplies, including seventeen barrels of powder, with match, &c.; and there are not a few of the fair mansions in Dorsetshire which have been constructed in a large measure with the stone and timber carried away from this castle. The halls, galleries, and other chambers throughout the building were nobly decorated with rich tapestry and carpeting: other articles of furniture also, suitable in taste and value, which had remained probably since the splendid days of Sir Christopher Hatton, were there in abundance, and all of these fell into the hands of the despoilers. The county sequestrators and officers commanding at the siege had been ordered by the Parliament to slight the castle, but the solidity of the walls defied in many parts even the force of gunpowder. Whole months were occupied in the endeavour, and heavy charges thrown upon the county-rate for effecting the slow progress of this destruction, and in spite of all these endeavours, the remains of the castle present at this day one of the most imposing masses of architectural structure that are to be seen throughout the kingdom. These ruins have now ivy mantles on their towers, and the grass grows in the vaults and dungeons, but the lapse of two centuries has had no more effect than the ravaging attempts of man, for destroying the substantial portions of the building."

Mr. Bankes is evidently indignant that the Puritans, who had no poetry in their souls nor pity in their hearts, "should see 'in the heroic action of the lady a very just occasion for the forfeiture of her jointure';" but we would ask him, had it fallen to Lucy Hutchinson in the absence of her husband to hold out Nottingham Castle in the same manner, would she have received better treatment at the hands of the Cavaliers? We find, however, that eventually on payment of £1,400, for herself and seven younger children, Lady Bankes received again her jointure;—for "with Cromwell's accession to power the respect for equity and justice was in some measure restored." She lived to see the return of Charles the Second,—dying in April, 1661.

Sir Ralph, her eldest son, was fortunate in recovering the family estates; and soon after intending to build the mansion of Kingston Lacy, he made diligent inquiries after the furniture which had been carried away from Corfe Castle on its surrender in 1646. The lists of missing articles are very curious, and exhibit a singular degree of magnificence. There are eight suits of "fine tapestry hangings," besides others of "green leather gilted," of "watchet damask," and green plush, and scarlet and gilt leather, together with sets of satin and velvet cushions,—twelve Turkey carpets used, as we find it expressly stated, for coverings of the tables, "rich cabinets," "a very large trunk, inlay'd all over with mother of pearl," "a large suit of crimson velvet chairs, stooles, and couch embroydered," together with "many bookees and papers, at y<sup>e</sup> value of £1,300, all new and good, with many other things not mention'd." The cost of many of these may be estimated from the following extract from a letter.—

"Stone, the broker in Barbican, had at his house, a suite of forest worke tapestry hangings; a green cloth bed, embroyder'd with tent stitch slips of flowers, and lined w<sup>th</sup> Isabella coloured sarsanett. Also he said he had sold to a fine lord a tapestry suite of hangings of y<sup>e</sup> history of Astrea & Celadon w<sup>th</sup> I think he said he had two or 3000<sup>l</sup> for. The fine lord above mentioned appears from the result of another inquirer's report to have been the Earl of Manchester. This report from Barbican proceeds thus:—He had also a Trunk with a black wrought w<sup>d</sup> bed, and y<sup>e</sup> other furniture, besides cushions and other things. All these things I saw; and y<sup>e</sup> bed my Master treated with him to buy, and he askt as dear for it as he paid. Also he said he had sold a hanging for a roome, of rich watchet damask, all which he said he bought of Col. Bingham, and I think he said that he bought to the value of a 1,000<sup>l</sup>. worth of goods of him..."

The suit, sold to a fine lord for so high a price, was doubtless superior French tapestry,—perhaps Gobelins; for the 'Astrea' was a romance by Honoré d'Urfé, which, at the beginning of this century, rivalled among the noblesse of France the popularity of the 'Arcadia' in England. In a memorandum made by Lady Bankes respecting these hangings, we find that they were wrought upon "superfine dorcias," and that there were eight pieces, twelve feet in depth. The "black wrought worked bed," which we find specified in another memorandum as of "white dimity with canopy, the whole wrought with black," was, we think, the state mourning bed used by Lady Bankes when she received her company as a widow; which at this time was always in a chamber hung with black, and with mourning furniture. Sir Ralph does not appear to have had much success in recovering his property; he, however, received many courteous letters, and the following is worthy transcription, the homeliness of the first part contrasting so curiously with the flourish of the last sentence.—

"For My Noble Friend Sr Ralph Bankes, at Chettle.

"Nobel Sr.—My being in physick made me not to send an answer to y<sup>r</sup> servant's let<sup>r</sup> last Saturday. I beseech you let it plead my excuse. Sr, I have a large bed, a singel velv<sup>t</sup> red chair, and a sute of fine damaske; had not y<sup>e</sup> horse plague swept away my horses, I would have sent these to you; besides y<sup>t</sup> disease have carried away most plowes here abouts, by which plowes or horses were never in my days so hard to be got as now. I beg that you'll please to command one of y<sup>e</sup> servants to come to Blandford next friday morning by 10 o'clock, there these things shall be ready for him at y<sup>e</sup> Crowne. Sr, I follow the direction and advice of our Lord Lieutenant, y<sup>t</sup> is, to live retired and keepe at home; it was the best course I could steer as yet, by which I never goe abroad, y<sup>t</sup> takes me off from waiting on y<sup>e</sup> ladye and selfe. That yet a continued gale of happiness may ev<sup>r</sup> blow on you here below the stars, and y<sup>t</sup> you may yet enjoy heaven hereafter, is y<sup>e</sup> real wish of, Sr".

"y<sup>e</sup> very hearty servant,

"7 Octo<sup>r</sup> 61."

"JO. BYNGHAM."

Mr. Bankes has offered a very pleasant contribution toward local history in this volume; which, however, we think would have been improved by the omission of the notes. That rude ballad of 'The Counter Scuffle' was scarcely worth inserting, even as a picture of the manners of one class of London residents. Given, however, as a picture of Puritan manners, the blunder is most obvious. The riotous crew of debtors are exhibited as sitting down to a "Lenten" supper, and as having "a priest" at their head. Now, as the Puritans eschewed Lent, and abhorred "priests," the ballad cannot be received as "a faithful picture of the manners of those who now governed the State." We must not conclude without remarking, that the volume is dedicated to "the Members of the Society established for mutual improvement in the borough and neighbourhood of Corfe Castle," in a very pleasing address. Such courtesies on the part of the higher classes are among the most encouraging "signs of the times;" and we can assure Mr. Bankes, that had the kindly feeling which dictates his address to his tenants been exhibited by the monarch and nobles of the period to which his volume refers, the story of the parliamentary war might most probably never have been written.

#### *There and Back Again in Search of Beauty.*

By J. A. St. John. 2 vols. Longman & Co. How the tallest fellows in France come to be postillions, and the shortest to be soldiers,—is one of those questions which merry-makers have long been asking without result. Not more easy to answer, perhaps, is the question which every comfort-craving tourist on either side the Alps has asked,—why do all the public malle-postes and vetturinos start at sunset or at midnight?—thus hiding the scenery which the traveller wishes to see, and scaring away the sleep which he desires to woo? It is the same, whether the vehicle runs from Verona to catch the train at Treviglio—starts from Como to ascend the Splügen—or bears a pilgrim "in search of beauty" from Lausanne. At the hour when social circles gather round the fire or begin to think of supper and sleep, our traveller, in whose pleasant company we lately loitered amid the palm groves of the Nilotic valley, got into the diligence at Lausanne, leaving "a wife and seven little folks" at home, with the object set forth in the title of these memorial volumes. In search of beauty! Well, as Shakespeare sings,

All oracles are dumb when beauty pleads.

In due time the diligence made its journey, and returned for other pilgrims in search of beauty, and of other matters, perhaps: and those

whom it set down at the gates of Milan parted with the light smile and gay recognition of chance companions in wayfaring. Our own particular pilgrim went "there"—that is, to Alexandria—and after awhile he came "back again." He saw few sights—but ate a great many dinners; encountered no adventures, but consumed an awful quantity of cigars. He spent his money—gathered shells—and grew a beard. If we understand his memoir rightly, he passed one day in Greece, did quarantine in Malta, and coasted along Sicily and Italy. Yet even here, in these worn routes of travel, by avoiding guide books and neglecting sights—and dwelling on what he felt rather than on what he saw—he contrived to find much matter for poetical and gossiping speculation; and this he has put together in these two volumes in a light and sunny style, and in a form at once free, glowing and picturesque, like the lands which are their theme. 'There and Back' is a book of pictures,—like 'Isis,' pictures of many kinds, and with more variety of outline and a greater abundance of light and shade. It resembles the 'Sentimental Journey' more than any other work that we can call to mind; and, like that thoroughly original book, it gives a striking portraiture, bright, delicate and graceful, of the life of the men and women into whose society it introduces the reader. This is high praise,—and we intend it as such; and having offered so much by way of characterization, we must give the author leave to speak for himself in a few extracts.

Mr. St. John, with an imagination warmed at the fancy-fires of Jean Jacques, made a journey, as he tells us, to Vevay in search of beauty.—

"It was night when we arrived at Vevay, and, therefore, we were compelled to defer till morning our search for the Juilles and Claires. Then, however, it being market-day, on which economical habits bring out nearly the whole female population, we went forth early, in the hope of realizing Rousseau's delightful vision. But let me not dwell upon the sequel. Goitres and cretins, swollen necks and hideous idiotic faces—some from Savoy, who had crossed the lake in boats, others from the surrounding villages of the Pays de Vaud—met our eyes on all sides, with here and there a woman of passable aspect, but nothing like beauty, delicacy, or grace."

For the benefit of other pilgrims of like tastes, it may be stated, by way of consolation—"that there is a small village near the Château de Blonay, which is at once beautiful and contains the most charming women in Switzerland. This I discovered accidentally during my walks, after which it alternately divided my attentions with the castle of Chillon. Some of these fair creatures occasionally take up their residence in Vevay; and it must, doubtless, have been one of them that set the imagination of Jean Jacques in a blaze."

It is the fortune of your sentimental traveller, as Sterne has made us feel acutely, to fall at times on the hard rock of unsympathizing common sense,—as in the person of the worthy Swiss burgher whose reply is here put on record.—

"As the traveller to Verona is shown the tomb of Juliet, so the stranger who visits Vevay is sure to have pointed out to him the site of Julie's bosquet at Clarennes—the site, I say, because the monks of the Great St. Bernard, to whom the place now belongs, are said to have cut down the trees in order to plant a vineyard on the spot. When I once, in a tone of disapproval, mentioned this fact to a gentleman in the neighbourhood, he shrugged his shoulders and observed, 'Le bon vin vaut bien les souvenirs.'"

—Whether the traveller will agree with the burgher or not, may depend on such accidents as whether the roads be dusty and his humour dry:—Mr. St. John would have "preferred the bosquet to the vineyard."

As becomes a professed wearer of the "sandals

shoon"—a laughing, chatting, good-tempered "Childe"—our pilgrim is great in oracles and in compliments. First, as to the oracular:—here is something almost as fine in its way as the "forty centuries,"—thrown off, too, in a careless fashion to a lady seen for the first time at a *table-d'hôte*.—

"Madame appeared to take infinite interest in my proposed journey, and listened with as much pleasure to my account of what I hoped to see as if I had already seen it and been speaking from experience. Three things especially delighted her—the Temple of Karnak, the tombs of the Theban Kings, and the boundless expanse of the desert; as I expatiated on which, her eyes would kindle and flash, and she would exclaim, 'Ah, how I should like to be of your party.'—'Madame,' I replied, 'I have no party; I go alone.'—'Oh, mon Dieu!' said she, 'comme ce sera trieste.'—'No,' I replied, 'I shall people the desert with my remembrances.'"

Now, as to the complimentary. The scene is Milan,—the time, mid-day.—

"As I was proceeding towards the police-office, I met, under the piazza opposite the cathedral, a lady, whose face immediately made me forget my errand. She was so fair and beautiful, I took her to be a daughter of the North, and could not resist the temptation to speak to her. So, stepping forward, and taking off my hat in the politest manner imaginable, I inquired, in English, the way to the police-office. 'Non capisco, Signore,' was her reply. I then apologized for addressing her in a foreign language, but said—"I have mistaken you for an Englishwoman, you are so extremely beautiful."—And are the English women so extremely beautiful?" inquired she.—'You may judge,' said I, 'since they are like you.'—'I suppose they flatter a great deal in England,' observed she with a smile, 'and you have probably learned the art there.'—'Nay, it is in your country that one learns to flatter; if, indeed, it be flattering to speak the truth.'—'This is not my country,' replied she. 'I would it were!'—'Then you are a Frenchwoman?' She shook her head. 'A Swiss?' The same dumb sign of negation. My curiosity was now excited. 'I trust you will pardon me,' said I, 'but really I am curious to know what country has had the happiness to give birth to you.'—'I am an Austrian,' she replied.—'Is it possible?' was my involuntary exclamation.—'If you are surprised at that,' said she, 'you will be still more surprised when I add that my feelings are all Italian.' This little dialogue took place in front of a shop, out of which an officer soon came flourishing a new whip which he had just been purchasing. He looked at me with something like a scowl, and, saying a few words to her in German, from the tone of which I could not doubt she was his wife, walked off with her, though not before she had turned round and bowed to me twice."

As it is the privilege of pilgrims to go forth in simple faith, working wonders and finding special providences lying in wait for them by the way-side,—so it is the reader's duty to receive the tale of travel with a like simple faith. If the reason grow restive, there is no hope. What, for example, would be the use of asking for names, dates, and such impertinences, when we read the following,—introduced à propos of an assertion that it is easy for strangers to get into good society in Italy.—

"At the end of the street I met my friends, who were coming back in search of me. We then continued our walk, and shortly after sunset reached the square, where, from the windows of a large, fine house, we heard strains of very delicious music, issuing like a flood. The Milanese affected a great passion for singing; so, requesting me to wait a moment, he stepped towards the door of the house, which stood wide open, and, entering the hall, found there a soldier, who informed him it was the Governor's house, adding, with extraordinary politeness, that he might go up stairs into an unoccupied room, and listen to the music, if he liked.—'The Governor,' said he, 'is a very good gentleman; and I know I shall not offend him by taking the liberty to invite you.'—'But I have two friends waiting for me in the square,' answered the Milanese.—'Ask them in

also,' said the soldier. When our free-and-easy friend came out, and related the circumstance to us, we laughed heartily; because, in the first place, we could hear the music much better where we were; and, secondly, because we thought the soldier was exceeding his duty, and that we should, probably, be ejected very unceremoniously by the Governor when he came to learn how matters stood. Upon the assurance of our Carbonaro, however, that it would be all right, we entered the house, and were conducted by the soldier up stairs into a small room adjoining that in which the party were assembled. Here, he said, we might sit as long as we pleased; and when tired, we had only to come down stairs, and he would let us out. At that moment there was a lady singing; and it immediately struck me that I had heard her voice before. It was so rich, so full, so sweet, there could be, I thought, but one such in the world. It must be—it was—Carlotta's. This, then, was perhaps her home—her father's house; and here we should lose her company. My speculations were cut short by the entrance of the Governor, who approached us with a smile and a bow, and begged we would do him the honour to join his party, which consisted, he said, of a few musical friends, got together in a hurry, to hear a lady who had just arrived from Milan. We excused ourselves, on the ground of being covered with the dust of the road; and at the same time made a thousand apologies for the liberty we had taken. He felt quite gratified, he said, that we should have done him so much honour. Finding his persuasions unavailing, he left us; and we were beginning to think of beating a retreat, when the lady of the house entered, and, with a sweetness and a grace altogether irresistible, insisted on our entering the *salon*. When we did, Carlotta rose, and, coming half across the room to meet me, exclaimed,—'How very fortunate! Mamma and I were just saying how much we should have liked you to be here. But we were not aware you knew the Governor.'"

—To say that we have never found soldiers so polite and governors so condescending, is only to confess that we are not pilgrims, or that our Northern fancies have not been lighted at the shrines of Oriental romance. Our tourist, we cannot doubt it, would lounge as carelessly into the Grand Signor's seraglio as a porter or merchant into the palace of Haroun al Raschid.

Our pilgrim, for the nonce at least, is perfectly Eastern. He adores a garden and admires a plain. As to the Alps, he "soon grows sick" of them; though he works heartily at a new picture of these never-painted pinnacles of nature, and tells some excellent stories of alpine travel. One of these, an adventure on the pass of the Grand St. Bernard, we will quote:—a simple story simply told.—

"They set out early in the morning, and arrived a little before nightfall at a part of the pass which, owing to the driving of the winds, is easily choked up. The snow had begun to fall about an hour and a half previously, and was now pouring down the ravine before the blast, blinding both horses and postillions, and bringing along with it premature night. They had hoped to reach the summit before darkness set in; but the beasts furnished them were weak, and the snow for the last hour, at least, had greatly retarded their progress. \*\* The party consisted of five in all—the husband and wife, the Italian, the nurse, and a little baby. How it comes to pass I know not, but it generally happens that the English, when overtaken by danger, display qualities which astonish foreigners. \*\* At every ten yards, the carriage was stopped by the accumulated snow. 'Jane,' said the husband at length to his wife, 'tie up your throat carefully; we may have to walk presently; and you, nurse, make the baby comfortable, and give him to me.' The girl obeyed, and the mother, looking anxiously at her child, inquired, with suppressed earnestness, 'William, is there any danger?'—'Yes, a little, love, just enough to impart an air of romance to our adventure.'—'Hark!' exclaimed the wife, 'what's that?'—'My God,' cried the nurse, 'the mountain has fallen on us.' Just at that instant a loud shout was heard from the men outside, followed by a suppressed struggle and a

groan, and then the most complete silence. All motion was at the same time arrested in the carriage, and on applying the lamp to the windows it was perceived that they were embedded in thick snow. 'What is to be done?' exclaimed the Englishman, addressing himself to our friend from Aosta. 'Can your experience suggest any means of extricating ourselves from this position? If we force our way out, do you think we could reach some place of shelter?'—'No,' answered he; 'that is impossible. All we can do is to remain where we are; they will dig us out in the morning.'—'And the drivers,' observed the Englishman, a sudden thought flashing across his mind, 'what is to become of them? they will die of cold.'—'They are dead already,' answered the Aostan; 'the first stroke of the avalanche extinguished life in them—what you heard was their death groan.'—'Impossible!' cried our countryman; 'I must force my way out, and endeavour to drag them hither.' The confined space in which they had to breathe would have rendered it necessary to let down the windows, at the risk of admitting a quantity of snow; but all egress was impracticable. They were entombed, as it were, in the avalanche, which, fortunately for them, was soft and spongy, permitting air to pass through its pores; yet the heat soon became almost insufferable, and once during the night the lady fainted. Travelling carriages in the Alps are always well supplied with provisions and restoratives, wine, brandy, &c., and as our countryman never once lost his presence of mind, everything practicable was done for wife, and nurse, and child. What their language and feelings were may possibly be imagined. All our friend from Aosta could say was, that it was very terrible, which he uttered in a tone more significant than his words. Well, morning came at last, as they knew by consulting their watches; but it brought no light with it, and for some time no sound. At length a confused rumbling was heard through the snow, which died away, and came again by fits, till at length it became evident that it was the voices of men. After a protracted interval, a gleam of daylight entered the carriage, the snow was cleared partially away, and the welcome face of a rustic was beheld peering down upon them. Their deliverance was now speedy, and they were conveyed half dead to a chalet, together with the bodies of the driver and postillions. 'Such accidents,' said the Aostan, 'are rare.'—'It is to be hoped so,' exclaimed Madame Carli; 'and what became of the English lady?'—'Oh, the whole party escaped without injury, and next year I saw them pass again into Italy, so little had they been daunted by the perils they had escaped.'

We need not quote further. These extracts will have shown that Mr. St. John is a traveller having his own humours—his own method. Many of his reflections challenge our opposition: most of all, perhaps, his worship of the sword appears to us illogical and irrational. But as the best landscape will have some ugly spots, so the pleasantest of books may have some defects.

We must add, that a portion of the contents of these volumes has already appeared in a monthly periodical. But the story which there came to a pause is now worked up and finished,—and even the old portion seems to have been re-written and improved.

*Some Account of Domestic Architecture in England, from Edward I. to Richard II.* By the Editor of 'The Glossary of Architecture.' J. H. Parker.

THOUGH no mention of the circumstance occurs on the title-page, this volume is the second of three volumes designed to illustrate the state of domestic architecture in England from the Conquest to the Reformation,—to effect in elucidation of private dwellings what the 'Glossary of Architecture' has accomplished so completely for ecclesiastical edifices in this country. The first volume was the work of the late Mr. T. Hudson Turner,—who, unhappily, did not live to do more than bring together certain materials of moment in aid of his second volume. We

called attention at the time, [see *Athenæum* for 1851, Nos. 1231 and 1232] to the very important character of Mr. Turner's work, and to the taste and tact with which he had invested the otherwise dry antiquarian particulars so essential to the due understanding of the task which he had in hand. The editor of the present volume, Mr. Parker, pays in his preface a well-merited compliment to Mr. Turner,—whose too early death was no light loss to the full and due appreciation of archaeological studies. He has availed himself, he tells us, of the materials of Mr. Turner,—and has had, we observe, other assistance from men whose pursuits have enabled them to bring together stray points and pieces of information derived from written records and existing edifices. If we miss Mr. Turner, as we feel we do in more than one portion of the present volume, we see Mr. Parker to greater advantage than in any other work to which he has given his assistance. His heart is evidently with his subject; and where experience derived from actual observation is required, (and where is it not in a work of this nature?) he brings a practical eye and a clear head to the due understanding of what he is about. A better episode to Mr. Hallam's 'Middle Ages' is nowhere to be found than in the two exquisitely illustrated volumes bearing the names of Mr. Parker and Mr. Turner.

Mr. Parker has divided his labours into seven chapters. The first he entitles 'General Remarks,' the second is devoted to 'The Hall,' the third to 'The Chambers,' the fourth to 'The Offices,' the fifth to 'Medieval Towns,' the sixth to 'Existing Remains,' and the seventh to 'Foreign Examples':—the whole being illustrated by one hundred and twenty-two illustrations on steel and wood, derived from illuminated manuscripts and existing remains, all of which assist in bringing before us the domestic usages of the English in a ready and instructive manner. It is easy to see that a work of this nature has not been undertaken too early; for even within the last fifty years, when a taste for antiquities has been so greatly on the increase amongst us, accident, and that worse enemy, ignorance, have done much to destroy many very interesting structures, the details of which, when given as they are given in Mr. Turner's previous and in Mr. Parker's present volumes, would have been of the utmost value to the student of English domestic life in the Middle Ages. If the time which Hollar spent in engraving shells, or Vertue in re-engraving portraits, had been employed as Mr. Twopeny's leisure hours have been engaged, or as Mr. Parker has employed Messrs. DelaMotte and Jewitt, how many curious illustrations, now irrecoverably lost, would have been added to our stock of important information. We could have spared a few of Kip's elaborate bird's-eye views of William and Mary mansions to have had from his pencil equally elaborate representations of ruined castles or neglected manor-houses and moated mansions. The two Bucks were over-fond of general views, and they did not draw very well,—while Grose was commonly content with slight sketches, accurate it is true as far as they went, but not to be relied on for those details without which no drawing, however picturesque, can be considered satisfactory. Antiquaries would willingly spare many a tree and cow, or gloomy sky, introduced by an artist to give variety to his composition, only to have had the castle or manor-house a little nearer the foreground, and the details in any one portion a little more exact. But it is useless to lament what cannot be recovered; and we have reason to be grateful to any engraver who has contributed a sketch of importance to

our stock of illustrations of ancient military and domestic architecture.

Mr. Parker, as Mr. Turner had done before him, has varied the interest of his book by sketches of the manners and customs of the English. Thus, the "kitchen" admits of some account of spits, frying-pans, gridirons, pots, kettles, &c.; the "chamber," of beds, linen, carpets, and green rushes; and the approaches to a castle or peal, of roads, carriages, transit, and traffic. It is easy to see, that much curious matter illustrative of mediæval manners might, with care and research, be got together to relieve the monotony of architectural detail; and Mr. Parker has been successful in what he has attempted. It is, however, in this portion of his work that we miss Mr. Turner the most; for the deep and unusual reading of that gentleman, united as it was in him with a wonderful power of digestion, enabled him to reject what was of little moment and turn to good account points of real importance,—rare arts, indeed, to be united in any one person devoted to antiquarian studies. It is not from this part of the work, therefore, that we shall seek to give our readers a taste of Mr. Parker's present contribution to architectural literature. To do him full justice, we must turn to matters in which he is more at home:—as for instance, in the following sensible remarks on the late much-talked-about Gerrard's Hall in London, now about to become one of the attractions of the Palace at Sydenham.

"It has been too much and too long the custom to view the manners and habits of remote times through a medium highly tinged with the results and conveniences of modern life, and therefore they have been seen under a false aspect: it is only by looking carefully into the dry schedules of the household effects of our remote ancestors, and taking the number of their pots and pans, their beds and tables, and other domestic goods, that we can be enabled to judge how meanly they were lodged, and how far from luxurious their daily modes of life must necessarily have been. Thus we see in London, as in other towns of this period, the lower story of the house was usually half underground, and almost invariably vaulted over, and this when the superstructure was of wood. It was, indeed, the most common arrangement to have the lower story only of stone, and vaulted, and the upper part of wood. Those lower apartments served for store-rooms, or warehouses for valuable goods, or for cellars only, according to circumstances. In the decayed town of Winchester many of these vaulted chambers remain perfect, although the timber houses which were originally built upon them have entirely disappeared, or have been rebuilt. There are many traces of these vaulted chambers also in London. The fine room of this period, lately destroyed, and commonly known by the name of Gerrard's Hall, was, in fact, a merchant's warehouse of this kind, and not strictly speaking a Hall; that is to say, it was never the hall or living room of the house. It had no fireplace in it, and no place for a hearth in the centre, and the manner in which the original staircase descended into it clearly showed that it was always half underground. It was an excellent example of the lower story of a large merchant's house of this period, but the hall was over this, and was apparently of timber, with the gable ends only of stone; these were partly standing in May, 1832. The room called the Hall would more properly have been called the cellar, and though a fine room for that purpose, scarcely finer than the cellar of the bishop's palace at Norwich, and other examples, both English and French. It was evidently the lower story or cellar of the house of a wealthy merchant of the time of Edward I. It was an oblong room vaulted in two parallel divisions, with a range of arches between them, carried on rather slender round pillars, with moulded capitals and bases of early decorated work. The shell of the vault was of small ashlar-work of hard chalk, with ribs on the groins and longitudinal; the ribs had hollow chamfers but no bosses. Its dimensions were 42 feet long by 21 wide. The entrance was by a

flight  
a ha-  
site  
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flight of stone steps in one corner, carried upon a half-arch, part of the original work. At the opposite end of the hall was a small doorway opening into a passage in the thickness of the wall, in which there had been staircase."

We shall look with interest to the third and concluding volume of this work; embracing as it will the Perpendicular period of our Domestic Architecture,—a rich era, for which our materials are ample, instructive, and entertaining.

*Life of Benjamin Robert Haydon, &c.* Edited and compiled by Tom Taylor. 3 vols.

[Concluding Notice.]

It was observed last week, that, as life advanced, Haydon found abundant and self-satisfactory reason for doing precisely that which, when he was a young man, he had abused his brother painters for doing,—namely, working for a market. Having "made a hit" by his picture of Napoleon musing on the rock of St. Helena, which he repeated *ad libitum* to meet the demand of customers,—we find him, on one of his "races" through "town to raise money," getting "a commission to paint the Duke on the field of Waterloo, from Boys, the print-seller." The next thing was, to apply to "the Duke" for the loan of his clothes, accoutrements, &c., and to entreat the favour of a sitting. The request was not administered without a *placebo*, which the artist, doubtless, fancied would prove irresistible. "I acknowledge to your Grace"—(thus Haydon winds up his petition)—

"I approach you with every delicacy, and prepared to withdraw with every apology, should this intrusion, considering my feelings as a conservative reformer and whig, be considered unwarrantable or impertinent. But as I never scrupled to express my enthusiasm for your genius, I anticipate your pardon, even if your Grace refuses consent."

To this flattery "the Duke" was deaf, and he returned a laconic refusal to sit. The sequel is full of character.—

"February 3rd.—At the Duke's, and sketched the cloak he wore at Waterloo, the coat, plain hat, &c. To-morrow they are to be sent to me. The contrast of his house with Lord Grey's was extraordinary. I was shown into a waiting parlour full of pistols and muskets. All about Lord Grey was anti-military, while everything seems to be martial about the Duke. Mugford, his steward, told me the Duke had given him the cloak, and God only knew where the hat was. \* \* 9th.—Worked unsatisfactorily. The Duke lent me his hat, belt, and coat. —Unluckily Haydon wrote to thank him for his kindness. This, it appears from the next letter, was rather a mistake.

\* London, February 7th, 1833.

"Sir,—I received last night your letter of the 6th, in which you inform me that you had applied to, and obtained from, my servant one of my coats, and that you had painted a picture of me which you wished me to see, and which was ready for the engraver. You wrote to me on the 19th January to inform me that you had received a commission to paint a picture of me. I told you in answer that I had not time to sit for a picture. You then wrote to desire that I would order my servant to let you see my coat, &c., to which letter I gave no answer. You thought proper, however, to go to my servant, and procure from him one of my coats, &c. without any order or consent on my part, and you now come to me to desire me to inspect the picture before it goes to the engraver. I have no objection to any gentleman painting any picture of me that he may think proper; but if I am to have anything to say to the picture, either in the way of siting or sending a dress, or in any other manner, I consider myself, and shall be considered by others, as responsible for it. I must say that I by no means approve of the subject of the picture which you have undertaken to paint. Paint it if you please, but I will have nothing to say to it. To paint the Emperor Napoleon on the rock of St. Helena is quite a different thing from painting me on the field of battle of Waterloo. The Emperor Napoleon did not consent to be painted. But I am

to be supposed to consent; and moreover, I on the field of battle of Waterloo am not exactly in the situation in which Napoleon stood on the rock of St. Helena. But a painter should be a historian, a philosopher, a politician, as well as a poet and a man of taste. Now if you will consider the subject of the picture to which you desire me to be a party in the year 1835, in any one of these characters, you will see full reason why you should not choose that subject, and why I should not consent to be a party to the picture.

"I have the honour to be, sir,

"Your most obedient, humble servant,  
"WELLINGTON."

To this rebuff Haydon returned a florid and flattering rejoinder of apology; bringing in his six children,—one a midshipman, and one at Wadham College,—and enlarging on his own views of his own picture and of the Duke's dues—in addition to the explanation that he had believed that the Duke's property had been lent him by its owner's permission. For some time, however, the work came to a stop, until the project was revived by a commission from Liverpool,—on which the painter anew attacked the Hero of Waterloo. The following memoranda, strung together, are characteristic.—

"I sallied forth, and calling on Lord Fitzroy Somerset (who came out in his morning coat to see me), explained to him my position. He told me both his saddle and the Duke's—cloth and all—were eaten by moths. He explained to me the nature of everything,—authorised me to use his name at Whippley's, and away I went. Whippley was a blood saddler, thorough-bred, and made all the Duke's saddles from Salamanca to Waterloo, and, like a fine soul, said he would fit up everything as the Duke wore it at Waterloo, put it on a horse, and let me paint from the real thing. He walked home with me to see the picture, abused Lord Melbourne as he came along for making a sneaking speech, and contrasted it with the Duke's, which, he said, was common-sense and honour, in which I most cordially joined. He swore the Duke was the greatest man in the world, and that he had made all his saddles, which so increased my reverence I offered him my arm. He took it, and so we walked home. His dress, manners, and behaviour, were those of a gentleman tradesman. He found fault with the bit, and gave good reasons. He thought the head of Copenhagen capital, and like the horse. \* \* June 30th, and last day of the month.—Let me look back. I have worked well and got the horse accomplished. Now for the Duke, who won't lend me his clothes. I can do without them, for I have already drawings of all. He has not seen the picture. He knows not if it be good or bad. Till he sees his way, he declines. The same man in peace or war. But I'll beat him. Completed my horse, but not satisfied with his hind-quarters; however, I have got through it, and when dry can alter it.

\* London, June 27th, 1839.

"The Duke of Wellington presents his compliments to Mr. Haydon. He hopes he will have some cessation of note-writing about pictures. The Duke knows nothing about the picture. Mr. Haydon proposes to paint. At all events, he must decline to lend to anybody his clothes, arms and equipments."

"July 4th. Went to Wilkie, and said, 'How did you manage with the Duke?'—'Let him have his own way,' was the reply. 'He is fidgety about lending his things. I never got them but just a day before he came, and he preferred coming in the regiments to lending them to be painted.' These were Wilkie's very words, without my informing him of what had passed. So here is the man. We had a very interesting conversation. He advised me to make a drawing of his figure and dress, when I had him. He told me the Duke complained of the loss of time sitting occasioned. 'Yes,' said Wilkie, 'but he would be mortified if he was not asked to sit. He complains of dining out so much and making speeches, but he would be more mortified if he was not asked, and if he did not make speeches.'—'Has he promised your committee?'—'He has.'—'Then he will keep his word,' said Wilkie. Wilkie said he had always the greatest trouble with him. The

Duke told Wyatt he had sat a hundred and fifty times, and it was almost time to leave off. \* \* D'Orsay called, and pointed out several things to correct in the horse, verifying Lord Fitzroy's criticism of Sunday last. I did them, and he took my brush in his dandy gloves, which made my heart ache, and lowered the hind-quarters by bringing over a bit of the sky. Such a dress; white great coat, blue satin cravat, hair oiled and curling, hat of the primest curve and purest water, gloves scented with *eau de Cologne*, or *eau de jauné*, primrose tint, skin in tightness. In this prime of dandyism he took up a nasty, oily, dirty hog-tail, and immortalized Copenhagen by touching the sky. I thought, after he was gone, this won't do,—a Frenchman touch Copenhagen! So out I rubbed all he had touched, and modified his hints myself. \* \* 12th. Ordered a pair of trowsers of the Duke's tailor, exactly like his own, but to fit me; so that I shall kill two birds with one stone,—wear 'em and paint 'em. So, my Duke, I do you in spite of you. One of the artists got his trowsers. I told him he had better take care; it turned out he had got them from the valet. In a fright he sent them back. \* \* Sept. 30th. The Duke done, except a little to do at one glove hand. Wyatt called, and we revelled in His Grace's peculiarities. He never lends his clothes, but always comes in them. He promised Wyatt his hat, and never sent it. The next time he came Wyatt said, 'Your Grace forgot the hat.' He replied, 'I'll come in it, for I have only got one, and can't spare it.' Wyatt informed me he always said when people tried to persuade him to do what he had made up his mind not to do, 'The rat has got into the bottle—the rat has got into the bottle.' + I told Wyatt I had got his tailor to make me what I wanted in clothes. I had sketched his boots, hat, and coat in oil, and was quite ready for him. All the artists who get his clothes get them from his valet. If he knew that, there would be the devil to pay."

Blunt, however, as the Duke had shown himself to the pressing painter, and critical on "companion works," the offspring of print-selling speculations,—when he was approached by the Liverpool Committee with their request that he would sit for them, he yielded: it being expressly understood that he was neither to see, nor to comment on, nor to interfere with what was proposed, arranged, or done. Haydon was accordingly invited down to Walmer; and the following are passages from the notes relating to his visit.—

"A great bell was rung on my arrival; and after taking tea and dressing, I was ushered into the drawing-room, where sat his Grace with Sir Astley Cooper, Mr. Arbutnott, and Mr. Booth, who had served with his Grace in Spain. His Grace welcomed me heartily, asked how I came down, and fell again into general conversation. They talked of —, who kept the Ship. He married an actress from Astley's. She was a fine lady, and the Duke said, 'I soon saw all would go wrong one day, for whilst I was there, somebody said he wanted something, and madam, with the air of a duchess, replied, "She would send the housemaid." That wouldn't do. — became bankrupt, and there were trinkets belonging to her; but she preferred her trinkets to her honour, and swore she was not his wife.' The Duke talked of the sea encroaching at Dover, and of the various plans to stop it.—'What! there are plans?' said Sir Astley.—'Yes, yes, there are as many Dover doctors as other doctors,' said he; and we all laughed. The Duke talked of Buonaparte and the Abbé du Pradt, and said, 'There was nothing like hearing both sides. Du Pradt, in his book, (he was à *fureur de mémoires*) says, that whilst a certain conversation took place at Warsaw between him and Napoleon the Emperor was taking notes. At Elba, Napoleon told Douglas, who told the Duke, that the note he was

+ "This not very intelligible expression may refer to an anecdote I have heard of the Duke's once telling in his later days how the musk rats in India got into bottles, which ever after retained the odour of musk. 'Either the rats must be very small,' said a lady, who heard him, 'or the bottles very large.'—On the contrary, madam, was the Duke's reply, 'very small bottles, and very large rats.' That is the style of logic we have to deal with at the War Office, whispered Lord —. Ed.

taking was a note to Maret (Duke of Bassano), as follows: '*Renvoyez ce coquin là à son archevêque.*' So, said the Duke, 'always hear both sides.' The Duke said, when he came through Paris in 1814, Madame de Staél had a grand party to meet him. Du Pradt was there. In conversation he said 'Europe owes her salvation to one man.'—'But before he gave me time to look foolish,' added the Duke, 'Du Pradt put his hand on his own breast, and said, "C'est moi." He then talked of Buonaparte's system. Sir Astley used the old cant—'It was selfish.'—'It was,' said the Duke, 'bullying and driving.' Of France he said, 'they robbed each other, and then poured out on Europe to fill their stomachs and pockets by robbing others.' He spoke of Don Carlos—said he was a poor creature. He saw him at Dorchester House two days before he escaped. He advised him not to think of it. He told him 'all we are now saying will be in Downing Street in two hours.'—'You have no post.' Carlos said 'Zumalacarregui will take me on.'—'Before you move,' replied his Grace, 'be sure he has got one.' (Here was the *man*.) The Duke said Carlos affected sickness—somebody got into his bed, and kept the farce up—that medicine came—that the French ambassador behaved like a noodle. Instead of telegraphing up to Bayonne, which would have carried the news there in two hours, he set off in his post carriage and four after Don Carlos, when he must have got to Bayonne, or near it. The Duke talked of the want of fuel in Spain—of what the troops suffered, and how whole houses, so many to a division, were pulled down regularly and paid for to serve as fuel. He said every Englishman who has home goes to bed at night. He found bivouacking was not suitable to the character of the English soldier. He got drunk, and lay down under any hedge. Discipline was destroyed. But when he introduced tents, every soldier belonged to his tent, and, drunk or sober, he got to it before he went to sleep.—I said, 'Your Grace, the French always bivouac.'—'Yes,' he replied, 'because French, Spanish, and all other nations lie anywhere. It is their habit. They have no homes.'"

A few more anecdotes may be introduced here.—

"June 25th.—Colonel Gurwood sat to me for my Waterloo Gallery. He said the Duke never liked solicitation for others. He liked every man to speak for himself. Gurwood said he lived two years in the same house with the Duke; and he always stated whatever he wanted in a letter. The Duke complained to Gurwood that liberties were taken with him. He said, when he went to Court after William IV.'s death, the Duke of Cambridge said, 'Why, Duke, why d'ye have your hair so short?' Directly after, the Duke of Sussex said, 'Why you are not in mourning, Duke?' The Duke said, 'I ordered black, your Royal Highness.'—'Ah, he is not black. It is what the French call *tête-de-nègre*.'—The Duke of Marlborough, said the Duke to Gurwood, 'because he was an old man, was treated like an old woman. I won't be. And the reason why I have a right never to have a liberty taken with me, is because I never take a liberty with any man.' Colonel Gurwood said that the Duke, although he had known Lord Fitzroy Somerset from boy, always called him *Lord Fitzroy*. He told me the Duke keeps the key of the glass of his Correggio, and when the glass is foul, dusts it himself with his handkerchief. He asked him once for this key, and he replied, 'No, I won't.' \* \* Gurwood said that in the year when Alexander's house failed, the Duke gave away at least 6,000. One day he found the Duke sealing up bank notes, and sending off envelope after envelope, and the Duke said he ought to be as rich as Croesus, and have mines without end."

To close the subject, we will pass to a later page, in which the irritable Duke, unreasonably worried by the plagues of popularity, exhibits himself somewhat angrily.—

"I met —— the sculptor, who told me his recontre with the Duke of Wellington. The Duke had written Storr and Mortimer he would see —— on Wednesday; they told him nothing of it till Wednesday afternoon. Off he set on Thursday, and came on the Duke when he was deeply studying some

papers, and details connected with India (I suspect the Afghanistan affair), and after keeping him waiting a whole day, which he had set aside. The Duke came down as soon as —— was announced, and on entering, flew at him in a fury. —— told me he included in the most violent imprecations himself, with all other artists, for what he called 'tormenting him,' adding that his career was over at forty-seven, and asking why they could not be content with what they had done already? —— said he bent his fist to knock the clay model to pieces; but the Duke got up on the horse, and —— modelled away. When he had done sitting, he withdrew, and —— took his bag up to the steward, and was about to retire to the inn to dine. The steward said, 'Sir, the Duke expects you at dinner, and to sleep here.'—'Tell the Duke,' said ——, 'I'll be hanged if I dine at the table of any man who uses me as he has done.' —— went to the inn, and was drinking his wine, when he saw a groom galloping towards the house. He inquired for Mr. ——. He was shown in. —— said, 'Tell the Duke I'll neither dine at his table nor sleep at his house.' The next day he went again. The Duke came in, in a very bad temper, and said, 'I suppose I may read my letters.' He sat and read, and tore open his letters in a fury; —— finished. The Duke began to melt and excuse himself, and offered to sit again, but —— declined. Since then the Duke told Mortimer the silversmith, he would sit again. I like this, as it is amiable; but —— would not accept it."

—These particulars are pretty nearly correct,—except that it should have been pointed out more clearly that the delay of a day which excited the Duke's wrath was in no degree the sculptor's fault. That sculptor was Mr. Baily; and the name deserves to be told in his honour. We have often heard the story from his lips, with details which attach greater point and merit to the artist's defence of the dignity of his profession.

The directness and plain simplicity of Wellington must have impressed Haydon to a degree unusual with him. For once he seems to have speculated on and studied character without any express reference to himself, his own advancement and his own dreams. Not long after the completion of his warlike pictures, we find the painter taken up by the philanthropists, and going down to Playford Hall to sketch the veteran Clarkson, for a great picture of the Anti-Slavery Convention.—

"Found the dear old man at tea with his niece and wife, looking much better than when in town. Playford is a fine old building: 1593 the last date, but must be much older they say. It is surrounded by a moat with running water. Clarkson has a head like a patriarch, and in his prime must have been a noble figure. He was very happy to see me, but there is a nervous irritability which is peculiar. He lives too much with adorers, especially women. As he seemed impatient at my staying beyond a certain time, I went to bed, and wished him good night. I slept well, and the next morning walked in the garden and fields. He breakfasted on milk and bread (alone), and I breakfasted with Mrs. T. Clarkson up stairs. I promised to sketch him at ten, and at ten I was ready. \* \* When all was ready, the windows fitted, he said, 'Call in the maids.' In came six servant girls, and washerwomen (it being washing day). 'I am determined they shall see the first stroke.' In they all crowded, timidly wondering. Clarkson said, 'There now, that is the first stroke; come again in an hour, and you shall see the last!' We now began to talk. He said, 'When Christophe's wife and daughters, all accomplished women, were brought or introduced by him to Wilberforce, and others in high life, there was a sort of shrink at admitting them into society.' I told him I believed it, because when I resolved to place the African in front of the picture on the same level as the Europeans, there was the same delicacy; but I got him and put him in at once. Shame prevented remonstrance. \* \* Why was I not so impressed as when I visited the Duke? Here was a man who in his Christian and peaceable object had shown equal

perseverance, equal skill, equal courage, and yet I was not so affected. Clarkson has more weaknesses than the Duke. He is not so high bred. He makes a pride of his debilities. He boasts of his swollen legs and his pills as if they were so many claims to distinction. The Duke did not let you see him in his infirmities. He was deaf, but he would not let you see it if possible. He dined like others, ate like others, and did everything like others; and what he did not do like others, he did not do before others. Lord Grey and Clarkson have both that infirmity of asking questions about themselves, as if they had forgot the answers, that they may elicit again the answers for the pleasure of hearing the repetition. The Duke—never. He is too much a man. Himself seems the last thing he remembers, except when others presume on his modesty. He never obtruded Waterloo unless it was forced on him, or arose out of the conversation; nor did he shrink if the company seemed to press it. In fact, the Duke was a high-bred man. The want of this is never compensated for. Never."

No apology, we apprehend, is needed for turning aside from the details of so troublous a life, to this talk concerning pictures, and to the above nicely discriminative parallel concerning the distinguished persons who sate for them. Nor shall we return to trace a career the nature of which has been so distinctly indicated, and the dark end of which is so fresh in every one's recollection. How Haydon failed in the Cartoon competition at Westminster Hall, and his subsequent act of self-destruction,—with the idea of which as an escape from evil it appears that he had toyed in former years,—need not be dwelt on. We shall, therefore, merely further draw on this well-executed record for a few fragments and anecdotes such as are in themselves amusing and characteristic.—

"May 22nd.—Wordsworth called to-day, and we went to church together. There was no seat to be got at the chapel near us, belonging to the rectory of Paddington, and we sat among publicans and sinners. I determined to try him, so advised our staying, as we could hear more easily. He agreed like a Christian; and I was much interested in seeing his venerable white head close to a servant in livery, and on the same level. The servant in livery fell asleep, and so did Wordsworth. I jogged him at the Gospels, and he opened his eyes and read well. A preacher preached when we expected another, so it was a disappointment. We afterwards walked to Rogers's across the Park. He had a party to lunch, so I went into the pictures, and sucked Rembrandt, Reynolds, Veronese, Raffaele, Bassan, and Tintoretto. Wordsworth said, 'Haydon is down stairs.'—'Ah,' said Rogers, 'he is better employed than chattering nonsense up stairs.' As Wordsworth and I crossed the Park, we said 'Scott, Wilkie, Keats, Hazlitt, Beaumont, Jackson, Charles Lamb are all gone—we only are left.' He said, 'How old are you?'—'Fifty-six,' I replied. 'How old are you?'—'Seventy-three,' he said; 'in my seventy-third year. I was born in 1770.'—'And I in 1786.'—'You have many years before you.'—'I trust I have; and you, too, I hope. Let us cut out Titian, who was ninety-nine.'—'Was he ninety-nine?' said Wordsworth.—'Yes,' said I, 'and his death was a moral; for as he lay dying of the plague, he was plundered, and could not help himself.'—We got on Wakley's abuse. We laughed at him. I quoted his own beautiful address to the stock dove. He said, once in a wood, Mrs. Wordsworth and a lady were walking, when the stock dove was cooing. A farmer's wife coming by said to herself, 'Oh, I do like stock doves.' Mrs. Wordsworth, in all her enthusiasm for Wordsworth's poetry, took the old woman to her heart; 'But,' continued the old woman, 'some like them in a pie; for my part, there's nothing like 'em stewed in onions.' May 29th.—Went to church with dear Wordsworth, who is dearer than ever and more venerable, to hear a sermon by Mr. Boone. He was much pleased. He had breakfasted with us. We afterwards called on L.—L.—is lively, handsome, malicious, and melancholy. He took us to the Zoological

Gardens. During the walk we talked of some great defects in Cunningham's Lives of the Painters. Wordsworth said, 'I could have told him of Gainsborough.' He then sat down and looked up like an apostle, and said, 'Gainsborough was at the house of a friend in Bath who was ill and very fond of his daughter; she was going to school. Gainsborough said to the child, "Can you keep a secret?" — "I don't know," said the little dear, "but I will try." Said he, "You are going to school. Your father loves you; I will paint your portrait." The child sat. When she was gone, the portrait was placed at the bottom of the bed of the sick father, who was affected and delighted.'

By way of close, a recollection or two of the giants of the elder English world of art and letters may be added.—

"Oct. 13th, 1845.—On the 7th I left town by express train to visit Mrs. Gwatkin at Plymouth, to examine Sir Joshua's private memoranda concerning the Academy quarrel. Mrs. Gwatkin was Miss Palmer, sister to the Marchioness of Thondom, and niece to Sir Joshua. \* \* At twelve I called. Mr. Reynolds Gwatkin came down and introduced me. I went up with him, and found on a sofa, leaning on pillows, a venerable aged lady, holding an ear-trumpet like Sir Joshua, showing in her face great remains of regular beauty, and evidently the model of Sir Joshua in his Christian Virtues (a notion of mine which she afterwards confirmed). After a few minutes' chat, we entered on the purport of my visit, which was to examine Sir Joshua's private papers relating to the Academy dispute which produced his resignation. Mrs. Gwatkin rose to give orders; her figure was fine and elastic, upright as a dart, with nothing of decrepitude; certainly extraordinary for a woman in her eighty-ninth year. \* \* We had a delightful chat about Burke, Johnson, Goldsmith, Garrick, and Reynolds. She said she came to Sir Joshua quite a little girl, and at the first grand party Dr. Johnson staid, as he always did, after all were gone; and that she, being afraid of hurting her new frock, went upstairs, and put on another, and came down to sit with Dr. J. and Sir Joshua. Johnson thundered out at her, scolded her for her disrespect to him, in supposing he was not as worthy of her best frock as fine folks. He sent her crying to bed, and took a dislike to her ever after. She had a goldfinch which she had left at home. Her brother and sister dropped water on it from a great height, for fun. The bird died from fright, and turned black. She told Goldsmith, who was writing his 'Animated Nature.' Goldsmith begged her to get the facts, and he would allude to it. 'Sir,' roared out Johnson, 'if you do, you'll ruin your work, for, depend upon it, it's a lie.' She said that after Sir Joseph Banks and Dr. Solander came from their voyage, at a grand dinner at Sir Joshua's, Solander was relating that in Iceland he had seen a fowl boiled in a few minutes in the hot springs. Johnson broke up the whole party by roaring out, 'Sir, unless I saw it with my own eyes I would not believe it.' Nobody spoke after, and Banks and Solander rose and left the dining-room."

Having felt it necessary to speak unreservedly of the man Haydon as one in whose composition theatrical vulgarity and heartless want of principle had a larger share than was suspected by himself or his contemporaries—feeling, moreover, but a limited measure of admiration for the works of Art that grew out of a life so ill regulated and so ill reasoned,—it is all the more incumbent on us not to part company from the man and the painter without speaking cordially of the lecturer. As a well-read and ingenious discourser—whose eloquence and enthusiasm suffused occasional flaws and prejudices, so that they passed unperceived in the glow of his fervour, and did small mischief to the hearer,—Haydon had claims far above those of the average talker. His published lectures make a valuable contribution to the somewhat scanty library of similar works by English authors.

*The Land Tax of India, according to the Mookumudan Law.* By Neil B. Baillie.—*The Theory and Practice of Caste.* By B. A. Irving, Esq. B.A. Smith, Elder & Co.

*An Address to Parliament on the Duties of Great Britain to India in respect of the Education of the Natives and their Official Employment.* By Charles Hay Cameron. Longman & Co.

*The Parsis; or, Modern Zerdushians.* By Henry G. Briggs. Edinburgh, Oliver & Boyd.

*India Reform Tracts.* Saunders & Stanford.

THE five publications of which we give the titles at the head of this article are all intended to serve more or less in elucidation of the discussions now taking place on the future policy of this country towards its great Eastern dependency. Mr. Baillie is already known to Oriental scholars as the author of two or three elaborate and learned works on the Mohammedan institutions of India. In his present book he has undertaken an exposition of the Land Tax of India as settled in that country by its Mohammedan rulers; and the manner in which he has executed his task will increase his own reputation, and our knowledge of the difficult and delicate subject of which he writes. The book is in no sense of a popular character. It is a solid dissertation on the writings and doctrines of Arab commentators on the Mohammedan law; and it is precisely one of Mr. Baillie's great merits that he professes to have consulted his authorities through no second-hand medium. The volume is published at the expense of the East India Company.

Mr. Irving's essay on the Theory and Practice of Caste was written with a view to the Le Bas prize at Cambridge: and successfully—for the Prize for 1851 was awarded to Mr. Irving for the composition now made public. Mr. Irving appears also to have carried off the same prize in the following year. The book before us is by no means free from the faults which are perhaps quite inseparable from compositions called forth by the Prize Essay system. At the same time Mr. Irving displays a very respectable familiarity with his subject, and his style frequently rises above the forced monotony so common in the works of prize essayists. His views are, in several respects far more comprehensive and practical than might have been expected from the student of a University: and while we cannot say that his book is equal to the large question to which it relates, we feel no difficulty in describing it as a treatise which in a moderate compass and with fair ability presents a full and intelligent outline of the theory and present practice of Caste in India. Mr. Irving is quite justified in contending as he does that the popular notion of caste in this country is marked by great exaggerations. The institution is neither so rigidly observed, nor is it so pernicious, as is generally supposed.

Mr. Cameron was for several years the fourth ordinary Member of the Legislative Council of India, and he was also President of the Indian Law Commission and of the Bengal Council of Education. His residence in India, therefore, and his employment there in the discharge of exalted functions, entitle his opinions to attention. His 'Address,' however, will rather disappoint than satisfy expectation. In form it is inconvenient, and in style and manner not always in the best taste. There is, moreover, a want of distinctness and method in the arguments put forward, and in the plans proposed, which will be found to interfere considerably with the success of the volume. Mr. Cameron's intentions are beyond all question. He desires to

assist, as far as possible, the advancement which has already begun to take place in the attainments and character of the natives of India. It may be doubted whether his views are always as sagacious as they are benevolent; but it is a new and not an insalutary spectacle to behold a retired Indian Councillor rendering himself conspicuous by radical proposals of innovation. One of the most attractive portions of Mr. Cameron's book is that in which he prints—we believe for the first time in this country—the Minute drawn up in Calcutta in 1833 by Mr. Macaulay in his capacity of fourth ordinary (or legal) Member of Council on the question as to whether the future education of the natives of India should be carried on in Sanscrit and Arabic, or in English. It was contended by a party, in many respects formidable, that we were bound in no respect to interfere with the prejudices of the native population, whether as regards religion or language,—that it was not part of our duty, and certainly not our interest, to break through the established prescription by introducing the use of a tongue not very congenial to the indigenous superstitions whether of theology or of philosophy. It was against the doctrines of this party that Mr. Macaulay directed the arguments of his Minute—and he succeeded. Lord W. Bentinck was then Governor-General, and he adopted the plan upheld by Mr. Macaulay. English was established as the language of the Government schools; and by that means the first real step was taken towards fairly introducing European science and habits of thought into India. We extract from Mr. Macaulay's Minute one or two of the more remarkable passages.—

"What we spend on the Arabic and Sanscrit Colleges is not merely a dead loss to the cause of truth; it is bounty-money paid to raise up champions of error. It goes to form a nest, not merely of helpless place-hunters, but of bigots prompted alike by passion and by interest to raise a cry against every useful scheme of education. If there should be any opposition among the natives to the change which I recommend, that opposition will be the effect of our own system. It will be headed by persons supported by our stipends and trained in our colleges. The longer we persevere in our present course, the more formidable will that opposition be. It will be every year reinforced by recruits whom we are paying. From the native society, left to itself, we have no difficulties to apprehend; all the murmuring will come from that Oriental interest which we have, by artificial means, called into being, and nursed into strength. There is yet another fact, which is alone sufficient to prove that the feeling of the native public, when left to itself, is not such as the supporters of the old system represent it to be. The committee have thought fit to lay out above a lac of rupees in printing Arabic and Sanscrit books. Those books find no purchasers. It is very rarely that a single copy is disposed of. Twenty-three thousand volumes, most of them folios and quartos, fill the libraries, or rather the lumber-rooms, of this body. The committee contrive to get rid of some portion of their vast stock of Oriental literature by giving books away. But they cannot give so fast as they print. About twenty thousand rupees a year are spent in adding fresh masses of waste paper to a hoard which, we should think, is already sufficiently ample. During the last three years, about sixty thousand rupees have been expended in this manner. The sale of Arabic and Sanscrit books, during those three years, has not yielded quite one thousand rupees. In the mean time the School-book Society is selling seven or eight thousand English volumes every year, and not only pays the expenses of printing, but realises a profit of 20 per cent. on its outlay. The fact that the Hindoo law is to be learned chiefly from Sanscrit books, and the Mahometan law from Arabic books, has been much insisted on, but seems not to bear at all on the question. We are commanded by Parliament to ascertain and digest the laws of India. The assistance of a Law Commission has been given to us for that purpose. As soon as the code is promulgated, the Shasters and the Hedyas

will be useless to a Moonriff or Sudder Ameen. I hope and trust that before the boys who are now entering at the Madrasa and the Sanscrit College have completed their studies, this great work will be finished. It would be manifestly absurd to educate the rising generation with a view to a state of things which we mean to alter before they reach manhood. But there is yet another argument which seems even more untenable. It is said that the Sanscrit and Arabic are the languages in which the Sacred books of a hundred millions of people are written, and that they are, on that account, entitled to peculiar encouragement. Assuredly it is the duty of the British government in India to be not only tolerant, but neutral, on all religious questions. But to encourage the study of a literature admitted to be of small intrinsic value, only because that literature inculcates the most serious errors on the most important subjects, in a course hardly reconcileable with reason, with morality, or even with that very neutrality which ought, as we all agree, to be sacredly preserved. It is confessed that a language is barren of useful knowledge. We are to teach it because it is fruitful of monstrous superstitions. We are to teach false history, false astronomy, false medicine, because we find them in company with a false religion. We abstain, and I trust shall always abstain, from giving any public encouragement to those who are engaged in the work of converting natives to Christianity. And while we act thus, can we reasonably and decently bribe men, out of the revenues of the State, to waste their youth in learning how they are to purify themselves after touching an ass, or what text of the Vedas they are to repeat to expiate the crime of killing a goat? It is taken for granted by the advocates of Oriental learning, that no native of this country can possibly attain more than a mere smattering of English. They do not attempt to prove this; but they perpetually insinuate it. They designate the education which their opponents recommend as a mere spelling-book education. They assume it as undeniable, that the question is between a profound knowledge of Hindoo and Arabian literature and science on the one side, and a superficial knowledge of the rudiments of English on the other. This is not merely an assumption, but an assumption contrary to all reason and experience. We know that foreigners of all nations do learn our language sufficiently to have access to all the most abstruse knowledge which it contains, sufficiently to relish even the more delicate graces of our most idiomatic writers. There are in this very town natives who are quite competent to discuss political or scientific questions with fluency and precision in the English language. I have heard the very question on which I am now writing discussed by native gentlemen with a liberality and an intelligence which would do credit to any member of the Committee of Public Instruction. Indeed, it is unusual to find, even in the literary circles of the Continent, any foreigner who can express himself in English with so much facility and correctness as we find in many Hindoos. Nobody, I suppose, will contend, that English is so difficult to a Hindoo as Greek to an Englishman. Yet an intelligent English youth, in a much smaller number of years than our unfortunate pupils pass at the Sanscrit College, becomes able to read, to enjoy, and even to imitate, not unhappily, the compositions of the best Greek authors. Less than half the time which enables an English youth to read Herodotus and Sophocles, ought to enable a Hindoo to read Hume and Milton."

Mr. Briggs's account of the Parsees of Western India is curious and on the whole well written. It does not profess to be more than a sketch; but it comes from a man who is well informed on the subject.

The last publication on our list is one of those series of Tracts which are apt to appear in connexion with the discussion of any large public question. The tracts at present before us proceed from a Society described as consisting of India reformers. Into the politics of the Society we do not inquire. We content ourselves with saying, that these publications are to be received with caution as manifestly written with a strong party prejudice, and as pervaded by a

tone and style of treatment which, admitting, perhaps, of some defence, are not to be accepted for a moment as characterising the language of temperate and impartial observers.

*Village Stories*—[*Dorfgeschichte*]. Vol. III.  
By Berthold Auerbach. Mannheim, Bassermann; London, Williams & Norgate.

THE 'Village Stories' have long made the qualities of their author, and the region in which they move, so well known, that a continuation of the series may be announced without an explanatory preface. The volume just published contains a third instalment of his tribute to rustic character in the Black Forest;—in two stories, each a new variation on the original ground, but in a different key and on a broader scale, perhaps more highly finished than any of his former pieces. In both of these tales,—otherwise contrasted in design and effect—the subject is traced with more than usual deliberation, through a number of characteristic details, the slightest of which has its place in strict reference to the total result:—so that, on looking back from the point which the author at length reaches by imperceptible degrees, it is seen that there has been a meaning in every line, and that whatever may have seemed discursive or trivial at first was skilfully woven into the toil which at last encompasses the reader. In the first of the two stories this exercise of art may be complained of, as a kind of torture. The subject itself is painful; and it seems merciless in the author to dissect its tragic elements, as it were, fibre by fibre, with a care which is the more cutting from its composure. After this trying exercise of his power, Auerbach must have felt that he owed his readers a relief, which would be vainly sought in any passage or character of the first tale:—and his second, accordingly, not less firmly drawn or minutely finished than the other, is in its tone a complete opposite to it; the most healthy, hearty and sunny indeed, that the author has yet given to the public. Nor can its cheerful spirit be more highly extolled than by saying, that it enables the reader to close this third volume with a sense relieved from the stifling impression left by the opening story.

This kind of impression does not necessarily belong to the view of dark passages in human life, however tragically they may end. It discovers something either false or oblique in the vision of the poet; whose privilege it is to vindicate nature, and to restore the ruins of humanity,—by supplying those complements and indications—unseen by the troubled actors—which adjust the eternal balance, and attest the truth that good and not evil is supreme in the system of creation. In 'Diethelm von Buchenberg'—as in others of Auerbach's stories—the view of an ultimate harmony does not appear in the author's conception of his subject. The prevalence of ill is absolute, not merely in the chief figure; among the rest, there is no individual in whom, however shaded and mingled, the negative tones do not predominate:—poverty of spirit or weakness disfigures the better characters of the tale, while the springs which move it belong to all modes of depravity or error. In the deduction of each instance or degree of these, as displayed, some in the bud, others in fruit, with rare delicacy and fine discrimination,—there is nothing which can be justly objected to as against truth or probability. Nor has the author any sympathy with evil; the misery and shame of which, under whatever flourishing shows, he lays open with an unsparring hand. Besides this, he can follow the downward path of destiny to its furthest limits, and sternly point to the Nemesis that awaits the wrong-doer. But beyond the bounds

of negation he declines to pass. All that he sees may be true. Yet this is only half the real truth. The agency of ill is not all that meets the eye of genius in any aspect of human existence: and the total result of a composition that denies to better influences their rightful share—which share, as aforesaid, it belongs to the poet to perceive and to vindicate in every darkest tract of being,—the effect of a partial insistence on one side only of the whole,—is a want of that consummate truth which should be the aim of his art. To this defect, not to any special course of the story, its oppressive tendency is due. The right view of tragedy, however deep,—be it the fate of royal Lear or the despair of humble Margaret,—does not so chill the soul of the spectator. Its night is not without stars overhead,—nor are its waves a mere whirlpool wherein all good is fatally whelmed.

This main objection premised, it may be owned that the burden of the story in question is carried on with the nicest regard to the gradations of moral disease, and that the details of its progress are forcibly painted. Diethelm von Buchenberg is a character of many strong and some kindly elements, lured to evil, and at last steeped in atrocious crime and in more odious hypocrisy, by indulging a passion which in stubborn and domineering natures is a pregnant spring of vice. Born poor, with a lust of vulgar applause and a craving for command, his selfishness concealed under a jovial, boisterous exterior, he first becomes rich by marrying a farmer's widow, and thereupon grows ostentatious and peremptory; patronizing his kindred, squandering charities, "to be seen of men," on all sides, and aiming at the credit of far more wealth than he really has. Embarrassment ensues:—the idea of sinking to his true level he rejects:—to confess the hollowness of his boasting is intolerable:—he struggles to keep his place by desperate speculations, of which parasites and cunning rivals are prompt to take advantage. The game has already become desperate, when accident throws in his way the first idea of an escape by crime. The rich farmer, encumbered with purchases on credit, is invited by a flattering agent, covetous of premiums, to insure the property against fire. At first he shudders at the prospect which now flashes upon him:—then grows familiar with it by degrees; is urged on by imminent bankruptcy; and at last prepares the felonious act! At this moment he finds that he has long been seen through and watched by a domestic spy, who offers aid and secrecy for a bribe:—a deadly altercation ensues; and Diethelm commits the double crime of arson and murder. The spy perishes in the burning homestead:—and the success of Diethelm's guilt seems to be complete. Neither now nor at any later time does he feel remorse for his act. But apprehension troubles him on all sides: suspicion is not wholly silent. From a judicial inquiry, indeed, he comes out intact, and reappears richer than ever. From this moment, however, the task of dissimulation and ever-gnawing suspicions torment the criminal with rage and impatience, which must be concealed under a careless and friendly demeanour. He discovers that even in his own family he is doubted; his wife pines under the supposition; his daughter abuses it as a means to gain her own wilful ends. Neighbours and townsfolk look askance at times, and drop significant words,—while an old half-crazed father of the murdered servant never ceases crying for the blood of his son. The delineation of the effect of all this on Diethelm's character and conduct, and of the incidents by which the truth is at length extorted from him, is rather tediously wrought,—but the skill and

force of the process are remarkable; and it may be said that nothing but a gradual development would have given probability to the catastrophe, taking place by a sudden shock of terror and surprise, on which the criminal—now risen to the height of public credit, and seated as foreman in the newly-established jury court—becomes his own accuser. On this climax the story hastily ends. Dietelheim, after a few years of insanity, commits suicide in prison; and his heiress—disappointed in her heartless marriage schemes,—goes into a Swiss nunnery. This outline is richly filled with incidents of rural life in the Black Forest, with busy scenes in its market and assize towns, with roadside-tavern and farmhouse scenes, all thronged with characteristic and vivacious figures,—through which the dark psychological thread goes winding on unbroken, with a distinctness that seems the natural play of circumstances rather than an effect of deliberate art. The dextrous choice and the verisimilitude of the several little facts and appearances that all press on the same line of interest, while seemingly thrown around it by chance, have probably never been displayed by Auerbach with greater address:—his hold of the reader is absolute, and its power cannot be denied, whatever may be urged against the principle on which it is used.

The theme of the second story is as artless as its subject and substance are cordial and engaging. It is a plain record, the "short and simple annals" from youth to age of a peasant couple, of the labouring class—a frank, joyous, but honest, frugal, and prosperous pair, whose portraits and innocent cheerful history it sweetens the blood to look on,—beautiful in themselves, and still more welcome as bearing witness to the quality of the race and region that can produce such originals. Of their living reality it is impossible to have a doubt. There is not one of Auerbach's sketches which more thoroughly bears the stamp of a drawing immediately from the life. That Brosi (Ambrose) and Moni (Monica) have had their very prototypes in flesh and blood, may be safely believed,—some little allowance being made for poetic colouring. Little, we say, not much,—for there is no Arcadian perfection or elegance affected in this admirable picture. The figures are shown as they live, in the rough:—the cares of the crazy hovel—the boorish mirth and wit of the village inn—the wants and joys, the holidays and trials, of the rudest life—are given without varnish. Brosi goes through the scene with clouted shoes and inarticulate peasant speech,—not without the prejudices, the harmless vanities of the vulgar, but all the more loveable for these, as they make his virtues credible. Hitherto Auerbach has usually set his favourites in the shade. Brosi and Moni look out from his pages, with honest bronzed faces, as in broad sunshine,—a credit to the genial soil that bears such rustic worth—a credit to the artist who can feel and paint it so well—and a delight to ingenuous readers, who seldom fall into such wholesome and merry company.

Haldenbrunn—the home of their ill-paid toil and homely pleasures—lies far among the remoter heights of the Black Forest.—

Turning from the highway, we have to climb up a pretty steep ascent: the path is rather a sleigh than a wagon road; and above and around it, on all sides, are the dark pine woods, where the cuckoo calls and the forester's axe echoes. The piles of firewood, built up by fathoms, give out a peculiar resinous odour under the noonday sun. At length we have reached the hamlet; and here we discover that we have merely been ascending one of the outer barrier hills; for in the background the high forest mountains stretch far away beyond the reach of sight. O how refreshing it is when, after toiling

over the hill in the heat of noon, the traveller gets through the wood, and yonder sees the village before him, nestling amidst its green orchards!—then is the time for learning what is meant by longing for a draught of cool wine. There is nobody in the street whom we can ask to show us the best tavern; but this, indeed, is of no consequence. There, right in face of the fountain with its trough and conduit, the bright house yonder with the tiled roof gives its own direction—the "Cock of the Woods," with tail of trim bravely displayed, which it bears on the sign-board, looks complacently down on the wayfarer. He is sole monarch here—there is nothing even beneath him. It is quite in keeping to have given the only inn of this forest village for its sign, the "Cock of the Woods," which still haunts the region as a living bird. The tavern, too, now belongs to the whilome head forester of the chase, who acquired it by marriage; and after that, resigning his office, has devoted himself to the more lucrative business of a timber dealer. We entered the spacious panelled public-room. \* \* There is nobody at home but mine host's daughter, a girl hardly fifteen, who is busily copying something out of a book. At our request, with a light foot, she skips off to the cellar.—"Tis a well-ordered world after all, for those who have money in the purse. Here, up in the hills, where even the wild crab will scarcely ripen, the good folks have a good store of strong lowland wine, which only waits a call to refresh your thirsty customer's throat. Would you like to know what mine host's young daughter is writing by herself in this sultry noon?—Aye, you may smile—French parts of speech! The Herr Head Forester (for a title never expires) has engaged the accomplished teacher at Endringen to come hither twice a week—it is his business to give our little miss preparatory lessons, until she can be despatched, next year, to a Strasburg boarding-school. Affected gentility and German subserviency find their way, we see, into the remotest forest hamlets. But here there is, so far, no great danger in this. Ask that man, with the wagon-load of shingles, who has just stopped before the tavern, drinking his pint of cider, with his whip laid across his knees,—ask him after Brosi, and he will tell you—"There was a genuine old German:"—that term, after all, is still understood to mean a plain honest man, with truth and faith in him.

Brosi—so they call Ambrose, in a land where everything has its familiar diminutive—a mason by trade, comes from Endringen, the next village, to build at the new church which they are raising at Haldenbrunn; and wins on his way to and fro the daughter of a poor bedridden crone, somewhat of a witch, the neighbours think,—and as bitter, at all events, as her rosy Moni is sweet. A glimpse of the rustic pair on the eve of their wedding is all that can be given here; and it might, perhaps, be as well to refrain from even this; for the life and charm of every passage depend on all that has gone before,—and for the homely dialect, which is itself a part of the speaker's nature, the translator can offer no English of sufficiently presentable Doric in exchange. Moni, alas! has been a friendless child,—a circumstance that crushes her heart when she thinks on the marriage day now at hand.—

One day Moni said to her betrothed, in a trembling voice, and with drooping and humbly downcast eyes:—"Listen, Brosi, there is one thing I must tell you:—and then I have done for ever; and if you should cut me open you will not find another single hidden thought in me."—"Something on your mind? Speak it out freely."—"See,—mother no doubt is chiefly to blame for it,—you yourself know better than any one what she is,—but I am partly in fault, too,—yes, indeed, I am."—"What ails you, though?—out with it!"—"Look here, in all the wide world I have not a soul that I can ask to the wedding, and I have no playmate to go to church with me on my festival day (*Ehrentag*—day of honour). Semperst Lissy, she that danced with me at Endringen, might have come as the single one; but even she is unable just now. I have nobody in the world: I might have just as well leapt out of the heart of a stone: when I lay my right hand on my

left, there all my kind friends lie together. Aye! I can see by your looks that you feel it hard, too; but now speak, and tell me what we are to do?" Moni had seen aright. A certain bridegroom's anxiety—that half-veiled consciousness of a step which closes the reckoning for life—had often, before now, made Brosi's heart quake, in spite of all his firmness. At this intimation all came over him again. He was on the point of breaking out with expressions of his own chagrin, but he restrained just in time; for now, for the first time, a thought struck him, that two beings, once resolved to share their life in common, ought, of course, to be united in entire mutual trust and unreserve; but that it is also the duty of the one, should the other fall into pain or sorrow, not to increase the smart by adding any of his own, but rather to help the sufferer over it. An unusual illumination, like sunlight, came over Brosi's features: he took Moni's hand, and said:—"Don't talk so. No doubt it's hard. But never say that when the right hand clasps the left, there are all my good friends! There are my own two hands for you; and I have plenty of friends too,—and all shall be yours,—and there is nobody in the world who bears me a grudge, not even the Furchen farmer. I will get you companions, as many as you will, and of the first of the whole neighbourhood. Let us two, with God's help, be good friends, and all the rest of the world besides will." Moni bent down her head, and laid her burning cheek on Brosi's hand; then she raised herself erect again, shook both his hands with great energy, and said:—"Brosi, I will never forget this,—never forget how you have dealt with me in this; and you shall see what I will be to you." The betrothed pair joined hands in a firm embrace, and each looked earnestly into the other's eyes; and that look said more than any words could have expressed: without church, without priest, or witnesses, the blessing of an eternal consecration descended on the two who were then and there united.

Auerbach himself is like one transfigured in the presence of these hearty beings. He is more sparing than usual of bitter innuendoes; and hardly once turns aside to knit his brows at extraneous grievances throughout the piece. Although the story is quite modern—coming down beyond the verge of the new half century—it has few polemical allusions, and none of those angry politics, foreign to the author's professed object, which so sadly disfigured his second volume. Even his antipathy against us islanders is appeased for the moment; for here, instead of sneering or scowling, as in the "*Professor's Lady*," he gives some of his nicest touches to an English figure;—a sweet and radiant apparition, the young wife of Brosi's long-lost son, who descends from the distance, like a gracious fairy, at the close of the tale. Altogether, this work must have been born in a happy mood; and it is accordingly the most genial and pleasing that has yet come from Auerbach's hands. It is a welcome repose after the agitating story which precedes it: still more acceptable as contrasted with those crude admixtures in the former series which gave cause to fear that his better genius had been blighted by the heat of social dissents. He may be congratulated on his escape to a purer atmosphere,—where it is to be hoped he may continue his studies in a tranquil spirit, for the benefit of the public, and the attainment of a reputation above the discords of the day.

*A Second Series of the Monuments of Nineveh; including Bas-Reliefs from the Palace of Sennacherib and Bronzes from the Ruins of Nimroud.* By A. H. Layard, M.P. Murray.

ABLE and interesting as are Mr. Layard's Narratives of his "Researches" and "Discoveries in Nineveh and Babylon," they are yet incomplete if unaccompanied by his "Monuments of Nineveh," which place before us in full detail the results of his various visits to Assyria. The

present splendid volume contains seventy-one large plates; some of them, it is true, unequal in execution—especially Plates 4, 32, 51, and 52, which are feeble,—but all so replete with national characteristics and details of bygone civilization, that they cannot fail to interest every antiquarian student.

The opening illustration of this Second Series of the Monuments, showing Mr. Fergusson's "Restoration of the Palaces on the Western side of the Platform of Nimroud," is admirable; and conveys an excellent general idea of the supposed appearance of the Palaces,—in part founded on the existing remains and plans of the ruins, but in other respects necessarily conjectural. The speculations, however, of one so competent and so conversant with his subject as is Mr. Fergusson, must at all times be suggestive and more than ordinarily worthy of respect; and for ourselves, although we may take exception to some of his inferences, we yet give our cordial adhesion to many of his views.

The bas-reliefs in the work now under notice are chiefly from the mounds of Kouyunjik, and form part of the decorations of what Mr. Layard believes to be the Palace of Sennacherib. Some of the subjects he has designated as representations of actual events mentioned in Holy Writ; while others, he thinks, record the conquests of countries to the south of Nineveh, and in the mountainous districts of Armenia. We have, likewise, numerous scenes of peaceful life and colossal figures; and the volume concludes with some curious examples of Painted Bricks, Bronze Dishes, Bowls and other vessels, Cylinders, Gems, and Impressions of Seals, a rich Sculptured Pavement, some views of the mounds of Kouyunjik and Nebbi Yunus, and a General Plan of the excavated chambers.

The first plates in the volume represent several of the sculptures with which we have already become familiar at the British Museum;—namely, the Colossal Lion and Human-headed Bull,—the Portrait of the King in Chronological Tablet,—the Altar,—the Dagon, or Oannes,—the Griffon,—the Four-winged Divinity,—and other colossal figures from Nimroud and Khorsabad. We have then, from Kouyunjik, a Procession of led Horses, from a passage chamber of the Palace; and from the opposite side of the same passage a Procession of Servants, bearing wine, fruit, and cakes upon their shoulders, while others are carrying hares, partridges, and dried locusts. In the mouth of the wine jars is placed a branch of some fragrant plant or flower; reminding us of the custom of the Mohammedans of the present time, who, during Ramadan, put a sprig of a fragrant herb into the mouth of the water-bottles out of which they take their first drink after the fast of the day. Among the fruit we recognize the pomegranate, the fig, bunches of grapes, branches of dates, other sweet fruits,—and apparently the pine, which is carried in great state in the front rank of the bearers, indicating that in the days of Sennacherib that fruit was scarce and rare in Assyria, as it is now unknown in the same region. Some of the men carry strings of pomegranates, as boys tie cherries on a stick, or rather as onions are sold about our own streets; others carry sticks of dried locusts tied in the same fashion; and others again are whisking off the flies from their baskets of fruit with a leafy branch which they hold in their right hand. In these representations the civil and military costumes of the people are brought into juxtaposition. Those who head the procession of bearers of the productions of the country are in the court or military dress; while those who actually carry the productions are in the costume of the fellah, or cultivator of the soil. It

consists of a short tunic reaching to the knee, and a shawl or *hizam* round the waist: the only particulars in which it differs from the costume of the present day are, that the sleeves do not extend below the elbow, and that there is no covering for the head.

Plates 10 to 17 show us the moving of great blocks of stone on low flat-bottomed boats,—the moving and placing colossal winged bulls, and the building a mound for the erection of a palace,—the detailed descriptions of which were fully cited and elucidated in our notice of the 'Discoveries in the Ruins of Nineveh and Babylon' [see *ante*, No. 1324]. The same mode of towing delineated in Plate 10 is still practised on the banks of the Nile; the great cable, or *khabel*, as it is called, has a lesser rope attached at certain intervals, which the puller puts over his shoulders. The position of the men, the inclination of the body, the arm hanging down to add its weight in the operation, and the military urging on the work by blows, are all admirably conveyed,—and completely realize the mode of accomplishing smaller works in the East in our own day.

In Plate 13, the raft carrying stone and wood, and supported by inflated skins, is precisely like those in modern use. That the great blocks of stone were derived from the higher or northern regions of Assyria, is intimated by the direction of the raft, as these rafts never ascend the streams; and the locality of their final destination may be inferred from the appearance of the pomegranate, fig, and vine, and the absence of the date palm, seen in the succeeding subjects, as well as from the hilly character of the surrounding country,—all which abundantly indicate that these transactions occur in the region round about Nineveh. Another evidence that the place is the seat of government or in the neighbourhood of the central domestic palace, may be adduced from the appearance of the king in his wheeled chair drawn by men, which has been seen carried in the processions on the walls of Khorsabad, and which we may suppose to have been used by the king when he chose to take the air or make any expedition within the inclosures of his palace. Plate 17 is remarkable from containing some buildings with dome and conical roofs, reminding us forcibly of many of the more ancient structures still existing in India.

The peaceful scenes above described are succeeded by numerous subjects of sieges, battles, and people led into captivity. Plate 18 is a curious representation of the siege and sack of a city on a hill; which seems to have been captured by means of an artificial causeway, up which the Assyrian soldiers and mercenaries are moving under cover of their tall shields, battering-rams, and war engines, while the defenders of the citadel are casting stones and missiles from the battlements.

Plate 31 is the escalade of a city belonging to the sheep-skin clad race who so frequently rebelled against the Assyrian power, as we gather from the representations at Khorsabad. This people inhabited a mountainous and well-wooded country traversed by a small river, but with no appearance of fruit-trees, or indeed any signs of luxury, either natural or artificial,—the whole of the accessories, and the dress of both men and women, indicating a hardy and primitive pastoral race, strongly corroborative of the conjecture that they are the Sagartii of Herodotus, and possibly identical with the Togarmah of Scripture. Plate 19 seems to be a continuation of the foregoing subject,—for the men, women, and children are in the act of being carried into captivity by their Assyrian conquerors.

In Plates 20 and 21 we have representations which Mr. Layard assumes to be the "Siege of

the City of Lachish by Sennacherib." The city is evidently on an elevation in the midst of a mountainous country abounding in the fig, vine, and other trees. On the right of the city the main body of the Assyrian army is seen pursuing the attack in regular array,—while in front a succession of entrenchments and causeways has been thrown up, along which the war engines, regular troops, and auxiliaries are forcing their way. Upon the battlements of the city and citadel hang the shields of the defenders, who are discharging arrows, stones, missiles, and fire-brands upon the engines of the besiegers; these, in their turn, are endeavouring to extinguish the brands, and to prevent injury from the fire, by means of water which they are copiously pouring from ladle-shaped vessels. On one of the entrenchments are some impaled men, and two soldiers are engaged in fixing into the ground a long pole on which a man has just been impaled. From an advanced fort, which is gallantly defended, are seen issuing men and women bearing waterskins and baggage, who seem either to have capitulated, or to be making their escape, rather than being led away captive, for their progress is voluntary and they are not accompanied by soldiers. In the scene that follows we have the successful issue of the siege; for the men, women, young maidens and children are there carried away captive, and their oxen, camels and furniture are taken as spoil. The women and maidens wear long veils, and in one of the carts is seen a mother fondly caressing an infant seated on her knees. Other carts are seen piled up with baggage, upon which are seated women and children; and in the procession is a laden camel, the packages on which are bound by a cord, secured by a wooden button. Among the booty are a throne and golden candlesticks, a highly decorated quadriga, and a load of scimitars or yatagans:—these latter being peculiarly worthy of note, as the curved sword is never seen in the hands of the fighting men; but we know that the curved sword is the modern weapon of the East,—and this representation, therefore, is another evidence of how unchangeable are Oriental customs.

Plate 23 is a continuation of the foregoing, and represents the arrival of the captives and spoil in the presence of the Great King, who is sitting on his throne at the door of his tent giving audience and judgment,—affording yet another remarkable corroboration of Scripture, and apt illustration of Eastern manners. "Judges and officers shall thou make thee in all thy gates, which the Lord thy God giveth thee, throughout thy tribes: and they shall judge the people with just judgment," Deut. xvi. 18, xxi. 19, Ruth iv. 1, 2, 11, 1 Samuel, i. 9, xx. 25, Job xxix. 7. The king holds two arrows in his right hand, and in his left is his bow, while his feet are resting upon a footstool, and behind him are his cupbearers, with their fly-flaps. Immediately in front of the king is his chief minister, (not the Rabshakeh, as supposed by Mr. Layard, for he was the cupbearer and a eunuch), and following this officer are several armed warriors, who are ascending the hill on which the king's tent is raised. We have then numerous captives prostrating themselves before the footstool of the king; and in another place we see various punishments inflicted,—some of the prisoners having been judged and ordered to be slain on the spot, others to suffer a more lingering death, and others being crucified upon the ground. The king's tent is fixed by ropes, and waiting near are his gorgeous chariot, led horses, and body guard, each standing by his horse in readiness to mount. In the rear is the chariot of the chief minister; and behind the whole is a fortified encampment, showing

an altar with sacrificial fire in front, and priests wearing high caps like those of modern dervishes; further in the interior is a chariot, with two standards—the sleeping, cooking and other tents of the king—attendants variously occupied—and horses and cows.

Another very curious series of subjects portrays the conquest of a tribe inhabiting a flat marshy country producing the date-tree. The stream divides into a number of branches, interspersed with small islands, some apparently artificially embanked, but all covered with reeds like bulrushes. The multitude of streams and abundance of date-trees might induce us to suppose that the Delta of the Nile was intended to be represented; but the people of the country have not the characteristics of the Egyptian race, and the plants that grow in the marshes are not the papyrus, but the kallam or calamus, a reed used by the Orientals for writing, which grows abundantly in the south of Mesopotamia, tending to confirm the surmise that the scene before us lies in the region of the mouths of the Euphrates—the Plains of Shinar. Men and women seated upon rafts are hiding in the jungles, and others are escaping in their boats formed of bundles of reeds. The Assyrian soldiers, who have overtaken and boarded many of the rafts and boats, are seen killing the people and throwing them overboard,—while in some parts of the stream the fish are seen preying upon the dead bodies.

Plates 27, 28 show a complete engagement in the river,—with a detachment of the Assyrian forces, leading the people captive across the shallow part of the stream. In other places the prisoners are conveyed guarded in their boats; and finally, we see them on terra firma, driven into captivity,—the men being, in most instances, coupled together with manacles, while even the women are harshly treated:—an unusual incident, as the women are generally carried quietly away.

Plate 26 represents the march of the people captured in the marshes along the banks of a river bordered with date-trees;—and Plate 35 is a continuation of their progress, though they appear to have diverged from the neighbourhood of the river. The women seem to be handsome, with long flowing ringlets,—and the men have likewise long curls, confined round their head by a circlet. In one place the scribes are recording the number of prisoners in a book, not a scroll; in another they seem to be reading over the numbers of the slain as the heads are piled up in order before them; and yet again in another place we have them recording the amount of the spoil. This would seem to have been more than ordinarily extensive and valuable; for besides the oxen, camels, mules, sheep, and goats, there is ample store of “pleasant furniture,” sofas, chairs, footstools, and tables,—vases and jars—vessels of metal, and spears, bows and arrows, swords and shields.—Plate 35 is evidently the termination of the journey; and the heat and weariness of the march are well expressed by numerous little incidents:—a woman giving her child drink out of a gimbah, or leather water-bottle—a man having set down his burthen, while he himself is allowed to drink—the lowing of the cattle—and the action of the mules and of the oxen which are employed in drawing the heavy furniture and vases—all are indicative of heat and fatigue. The concluding portions of this subject, and Plate 36, are the Assyrian warriors’ preparations for cooking after their long day’s march,—and the final arrival at the place of encampment. In the latter, the king is receiving the prisoners within the boundary of a fortified encampment in a hilly country. We infer that this is an encampment, and not a city, from the hills

being continued within the walls—from the numerous tents, and evidently temporary buildings—the domestic operations—the chariot, altar, and other movables, all precisely resembling the encampment shown in Plate 24.—In the present example, the king is sitting on his throne, within the encampment,—behind him are his eunuchs with their fly-flaps,—and in front are the soldiers introducing the prisoners.

Plates 29, 37, and 38 show us the victorious progress of the Assyrian king and his army through a country distinguished by precipitous mountains, but the valleys of which abound with fruitful vines; while from the numerous herds of oxen and flocks of sheep, horses, asses, and mules, the people would seem to be a pastoral race:—an inference further sustained by the simplicity of their dress and arms, all markedly contrasted with those of the Assyrian troops. A small river runs through the country; and one of the scenes shows us the walls of a city with flames issuing from the towers,—the men, women, and children being led away captive through the valley bordering the stream.

Plate 39 is the siege of a city of these people. The city is on a hill rising out of the plain, and the suburbs on the shore of the river have already been taken by the Assyrians,—who are so vigorous in their attack that we may fairly assume this to be the final assault.

Plate 30 is a representation of captives and spoil, with the Assyrian soldiers carrying off the idols, reminding us of the words of Scripture, “he shall break down their altars, he shall spoil their images,” Hosea, x. 2. “Thy graven images also will I cut off, and thy standing images out of the midst of thee; and thou shalt no more worship the work of thine hands,” Micah, v. 13,—also Psalm cxv.

Plates 33 and 34 represent captives and spoil on their march to Assyria, and contain many most interesting and characteristic details. In one part we see a halt:—the horses are taken out of the cart of vases and utensils which they have been drawing, and are feeding from a heap of corn; while their driver rests upon the pole of the cart, and is refreshing himself from a cup which is at his mouth, and a woman is sitting upon a box or bundle fondling and playing with her child. Near to this group are others sitting face to face, with horses and camels tethered to the ground. Further on, we have preparations for resuming the journey. A camel on his knees is in the act of being laden, and is impatiently whisking his tail at the unpleasant operation,—while a mule standing near is quietly enduring the load which they are placing upon his back, and some prisoners behind are carrying heavy packages on their shoulders. A man is urging a camel forward by holding his tail,—a characteristic custom of modern camel-drivers. Some carts drawn by mules convey women and some of the male captives,—in other parts of the line are numerous prisoners who have been allowed to retain their arms,—and in one place are manacled but entirely naked men,—some, also without clothing but not manacled, who are in the act of open revolt, and are in the act of being struck down by the heavy maces of their guards. The captives in all cases are barefooted; while their Assyrian conquerors wear either buskins, laced boots, or sandals.

Plate 40 shows us the plunder of a very remarkable city in a richly wooded and fruitful vine district, through which runs a wide river having a level shore on one side. The city is of considerable extent, and is gorgeously decorated with ornaments of various kinds,—among which appear lines of small columns supporting the roofs of upper chambers, resembling the arrangement exhibited in Mr. Fergusson’s restoration. Within the walls surrounding the

citadel, or possibly central palace, are several large trees which the Assyrian soldiers are hewing down with hatchets, while other soldiers are seen hurrying impetuously from the gate of the citadel down to the level shore of the river, carrying with them spears and bundles of wood for forming rafts to float the booty down the stream. Beyond the walls there is an extensive wood on the bank of the river, and soldiers are felling the trees, cutting “down the thicket of the forest with iron” (Isaiah, x. 34), and dislodging the birds with which it has evidently abounded—as we gather from the numbers which are seen fluttering about, and from the nests of young in the clefts of the branches of one of the large trees. On the rocky bank of the river are some Assyrian soldiers carrying away rich furniture of various kinds, but in no place do we see any captives or people belonging to the city. The character of the country and the splendour of the city now before us warrant the conjecture that the city sought to be represented is no other than Ecbatana. The elevated district of Hamadan, or Ecbatana “was situated in a cultivated amphitheatre shaded with elms, poplars, firs, &c., at the foot of the picturesque Elwand or Orontes, \* \* a mountain covered with verdure and abounding with springs, in addition to the fine stream which traverses the town.” According to Herodotus, the city was surrounded by seven walls, which rose in gradual ascent and were painted in seven different colours; the innermost wall contained the royal palace. The city fell into the hands of the Assyrians about B.C. 625; and the king of the Assyrians “came unto Ecbatane, and took the towers, and spoiled the streets thereof, and turned the beauty thereof into shame,” Judith, i. 14.

Plate 41 shows the king in his chariot preparing to cross a large river running through a palm-growing district; he is followed by his guard and attendants with inflated skins, and accompanied by numerous led horses, while horses and men are seen upon inflated skins swimming in the stream.

Plates 42 and 43 represent an important city situated on both the banks of a large river, and with a small stream or canal, bordered with reeds, running round it. The walls of the city have towers at regular intervals, and within are pyramidal buildings, answering so nearly to the description of the Tower of Belus by Herodotus, that we might suppose this place to be in the vicinity of Babylon, or part of Babylon itself. In Plate 42 the Assyrians are attacking the city, and a soldier is seen setting fire to the gates under cover of his large shield, which he holds over his head: on the river side they have evidently made a successful entry at some point, as they are going off with the spoil and the captive inhabitants. The people are obviously the same race as we have seen in Plates 25—28, whose country we surmised to be in the Plains of Shinar. In the subject before us we have the king in his state chariot, with his richly-caperioned led horses and armed body-guard, proceeding in procession through the palm groves, while in front are the scribes reading the record or taking account of something not within the compass of the scene. In Plate 43 an out-work of the city still holds out, but the Assyrians are undermining an advanced tower, and bringing both infantry and cavalry to the charge, leaving no doubt as to the ultimate issue of the assault. In another part of the subject the king’s chief eunuch has descended from his chariot to confer with one of the vanquished. The eunuch is attended by a led horse, and several armed warriors, some of whom carry long spears and very large round shields.

Plate 44 shows captives of the same race as

the foregoing intermingled with others wearing a feathered head-dress,—and supposed by Mr. Layard, from their resemblance to prisoners represented on Egyptian monuments, to be the Tokkari, a people conquered by Sennacherib. In the upper division of the slab is part of a camel.

Plates 45, 46, 47, 48 represent a field of battle, and are conjectured by Mr. Layard to portray the conquest of Susiana by a son of Esarhaddon. The battle takes place in a country distinguished by low trees and undergrowth, bounded on one side by a broad river and on the other by a high and steep hill, of which the Assyrians have gained possession after great slaughter. Over the plain we see numerous bodies which have been decapitated and despoiled, while within a tent are some manacled prisoners witnessing the amount of the heads of their countrymen which are being brought in. Prisoners manacled and fettered, kneeling with their hands resting upon blocks, are held by a cord round their necks, while their captors are beating out their brains with heavy maces. In other parts of the battle-field they are whirling their maces at the enemy—cutting off the heads of the dying—in the absolute act of despoiling the slain—and driving the vanquished into the river with their spears and bows. One man with his arm through his bow is securing a prisoner of importance, as we conclude from his magnificent dress. A part of the battle-field is strewn with slain upon whom the vultures are already preying; and yet further on we see the men, women and children led into captivity, some of the captives having the heads of the slain suspended round their necks—the horrible tortures inflicted by the Assyrians' crucifixion on the ground—flaying alive, wrenching the tongue out of the mouth, tearing off the ears, and other atrocities. One man is carrying a head by means of a cord passed through the jaw. Among the prisoners are men of an unquestionably Jewish physiognomy, who wear a turban or close cap, with a large tassel at the top, and are otherwise rather richly dressed. In all these scenes the horses of the Assyrians are protected by leatheren armour. Plate 48 is a continuation of the procession of captives, headed by bearded and beardless officers of the king, with, at intervals, one of the prisoners wearing the turban, as if they were people of note. Many of the captives are kissing the ground, humbling themselves in the dust, and making salaams; while accompanying the procession are musicians, singing and dancing to the sound of their harps.

Plate 49 shows the king receiving the captives in the neighbourhood of a well and regularly fortified city, surrounded by numerous streams, and palm-trees, and not far from the great river on the banks of which the battle has been fought. This and the preceding five plates contain many incidents of a deeply interesting and highly suggestive character,—but we will not follow them more closely. We must pass over, too, the curious bronzes and other remains depicted in the concluding plates of this truly valuable work;—but they all contain matter of so much importance, that they cannot be too frequently consulted and considered by Scripture archaeologists.

#### OUR LIBRARY TABLE.

##### NEW TALES.

*The Life and Death of Silas Barnstarke: a Story of the Seventeenth Century.* By Talbot Gwynne.—The old-fashioned type in which this tale is printed has here a fitness in addition to the attraction of its strangeness. Without adopting those orthographical fopperies which have tired us in "Lady Willoughby's" imitators, Mr. Gwynne has at-

tempted the nervous and succinct style of our forefathers, rather than the ornate manner of the present day, while narrating the career of a lover of money,—and while showing how prudent purpose can beget cupidity, and cupidity crime, and crime death-bed agonies. Perhaps Mr. Gwynne's hero is too full-fledged a hoarder from the moment when he "ships the shell,"—since from the earliest infancy of Silas Barnstarke the accumulation of pence is exhibited as his master passion. Perhaps, too, a just yet generous and devout man, such as Anthony Benson the merchant is represented to have been, must have perceived the vice tainting his pupil's composition, and could not have given him such unhesitating confidence as is represented. But Mr. Gwynne has high precedents to plead for these exaggerations, if not for these, then for these. If these are overlooked, the reader will find little to impede his interest in following the career of this bad man to its bad end. After having yielded to temptation and made himself a double murderer by allowing an innocent person to suffer death for the crime which he had committed,—Silas Barnstarke became enamoured of an actress, whom he purposed to immure with himself in the country—the two to enjoy his enormous wealth and ill-recovered family estates. The woman accepted the bargain, pretending to require the rich man's passion,—but in the interim betwixt acceptance and ratification, the Great Plague broke out, and of this Silas Barnstarke died miserably. He died, it may be added, in the arms of his younger brother, a clergyman, whom he had throughout life neglected and on every occasion despised:—Walter having been as angelic from infancy upwards as Silas was the opposite. The virtuous man caught the pestilence from the vicious one, and perished also; and the great property, in the amassing of which so much sin had been concerned, reverted to the Crown. Such is the argument of Mr. Gwynne's new tale. He has nicely indicated in it one or two of the events of those troubled days, when Puritanism hunted out Papistry and Prelacy in England, got into family houses in quest of the Priest, and broke the organs in our churches. The manner of telling (we repeat) is good after its dry fashion. In short, the tale is readable and above the average.

In fewer words must be dismissed three single volumes of fiction, *Herbert Anneslie: a Reminiscence*, by Fulwar Craven Fowle,—*Agnes Maynard*; or, *Day Dreams and Realities*, by the Author of 'The Garden in the Wilderness'—and *Rosa St. Orme: and other Tales*, by Mrs. Locke, Author of 'Forest Sketches'.—None of the above contains matter which can outrage by its improbability or raise a laugh by its utter fatuity. There are in all fluent descriptions, easy dialogues, amiable and unamiable characters, vicissitudes that try, affections that enoble, and rewards that arrive opportunely. But if any one should ask, where is the breath of life? Echo would be compelled to answer "Where?" It is not many days since 'Cranford' showed us how the merest mediocrities and the minutest passages of life could be rendered interesting by genius, if only displayed in a spirit of faith, hope and charity,—so that, we are not to be accused of severity towards these books because they generally lack novelty and excitement. The pleasure found in writing them must be accepted by their several authors as reward in full.

*An Essay on the History and Management of Literary, Scientific, and Mechanics' Institutions: and especially how far they may be Developed and Combined, so as to promote the Moral Well-being and Industry of the Country.* By James Hole.—This is a copy of the essay which obtained the prize and medal offered last year by the Society of Arts,—and it is now published under its approval. Mr. Hole is described as the Honorary Secretary of the Yorkshire Union of Mechanics' Institutes:—a position which is in itself a claim to be heard on such a question as is here treated. But we are not able to say that this prize essay forms any exception to the general character of such effusions. The case is not put in that striking way which commands attention; and we find in these pages no great novelty of information or illustration.

*Ableukuta; or, Sun-rise within the Tropics: an*

*Outline of the Origin and Progress of the Yoruba Mission.* By Miss Tucker.—Having no fear of the satirists of the Jellaby-tribe before her eyes, Miss Tucker has boldly entered into a defence and description of the African Missions. Her materials are not very new,—having already appeared in the pages of various Juvenile Instructors, Missionary Intelligencers, and other equally accessible periodicals; but she has put them together into a connected narrative with painstaking zeal. Her hopes are somewhat high, as becomes a fair advocate for the ignorant and neglected:—and we should be sorry to damp her enthusiasm by any cold drops of common-place criticism.

*The Million-Peopled City; or, One-Half of the People made known to the other Half.* By John Garwood.—A missionaryship within the walls of London is not by any means a new idea; but it has been carried out by a number of earnest and benevolent men within these few years on a scale and with a degree of success that—bating one or two points—would have warmed the heart of Fielding or Defoe. Mr. Garwood is clerical secretary to this mission; and the volume now produced as the first literary fruits of his labours in the streets and lanes of the metropolis appears to be one of a series. He takes five classes of the London poor—the ragged school class—the Greenwich and Chelsea pensioners—the cabmen—the omnibus men—and the Irish,—and describes their habits, incomes, opinions, modes of life, and so forth. He writes plainly, states the fact as he knows it, and leaves the reader to infer conclusions for himself. Were this work well carried out, it would form a very interesting encyclopaedia of our metropolitan social life.

*Osmē; or, the Spirit of Froust.*—It is so long since we had one of those imitations of Mr. Carlyle's manner and substance so common a few years ago, that a book like 'Osmē' comes on us with a sort of surprise. What 'Osmē' means or what the 'Spirit of Froust' means—as this author abuses the first and uses the second term of his title—we will not venture to say further than that he describes it as "a want of ventilation and clearance." Dr. Johnson is said to be "the king of froust,"—and in still nicer definition it is said, that "a man with a pocket-comb, or round shirt-collars, or a black satin waistcoat, black lace on his cravat or broad braid on his coat," is a member of the Froust fraternity, and the born enemy of this writer. For the rest, this is an effusion as poor in style as it is silly in sense:—just the sort of thing to end a literary mania like that which once followed the promulgated oracles of Mr. Carlyle.

*The Educational Institutions of the United States, their Character and Organization.* Translated from the Swedish of P. A. Siljeström. By F. Rowan.—This is just one of those admirable treatises, on a special subject, which would require for their due exposition an amount of space inconsistent with our other duties,—and which, therefore, must be characterized rather than exhibited in these columns. It takes in pretty well the whole subject of popular education in America,—discusses it with ample knowledge, and in a calm, masculine spirit. We recommend it to all readers interested in the general question of popular teaching.

A few words of characterization will suffice for the following.—*A Lecture on the Origin, Manufacture and Importance of Paper, delivered in the Museum of the Islington Literary Institution*, by Mr. Herring, is remarkable rather for a practical knowledge of the manufacture than as a contribution to its history.—*Ten Sermons on Religion*, is a work we need not review: it is one of the productions of a well-known American writer and preacher, Mr. Theodore Parker—and possesses this author's peculiarities of view in doctrinal matters.—*Confusion worse confounded; or, the Statutes at Large in 1852*, by Graham Willmore, is a smart and telling pamphlet on a subject of great public utility. Since the days of Elizabeth, every reign has seen its protest against the ever-increasing volume of English law. What James the First, in his day, described as "cross and cuffing statutes," have become with every succeeding reign more "cross"; but it does not seem that there is any spirit strong and willing enough to undertake a proper codifi-

cation and re-arrangement of the statutes. Here, however, is one of those voices now and then heard in the wilderness, crying out for a reform which never comes.—*The Pew Question* is a report of a case decided at Yeovil, in the diocese of Bath and Wells.—The old question *What is Truth?* is the title of a work in which a good deal of biblical reading is expended on a rather ungrateful subject. All these pages of sincere argument and pious illustration bring us no nearer to a satisfactory solution of the enigma that the ancient saw which describes it as a thing that lies in a well.—To the many readable brochures on University Reform already introduced to the notice of our readers, we must add the *Venerable Mr. Garbett's Letter to the Rev. the Warden of Wadham College, Oxford*, valuable for its moderation of tone and for its conciliatory spirit.—Mr. John Gordon has published a course of lectures under the title of *Christian Developments*. The subjects treated are—the Church of England, Congregationalism, Unitarianism, the Church of Rome, Methodism, and Indifferentism: and there is a supplementary chapter on “The Principles of a Christian Belief”—A Report of the Proceedings of the Annual Meeting of the Friends of the Manchester School of Art contains the detailed statement of those changes, and the evidence of those improvements, which have been effected in Manchester—the substance of which we laid before our readers some weeks ago.—M. Dehesselle has sent us, from Viviers, an earnest and eloquent pamphlet on the present state of parties in Belgium, and the tendencies of opinion in literature, commerce, religion, and politics in that country, under the title of *Partis et Transactions*. M. Dehesselle writes with commendable zeal and ardour, and with a perfect conviction that his country has a glorious future before it.—A Beacon Light, 1790: *Maynooth tried and convicted: The Irish Parliament versus the Maynooth Grant*.—This, we take it, is a light shining from the sister island; for it would be rather difficult to imagine so much wrath and so many broken metaphors to have issued from the brain of a sober Saxon. One specimen will suffice to show that this ‘Beacon’ is a somewhat bewildering light:—“It will hardly be believed by some [we are of the number of unbelievers, we confess it] that one of the latest convulsive efforts of Ireland’s last Parliament was virtually to kick down this Babel of its own rearing, though, phoenix-like,”—[we always thought the phoenix rose from a fire]—“we still see this college—and we feel it like a nightmare—an incubus upon the social system of Great Britain.” Babel, phoenix, and incubus are, we infer, with this writer, various names for the same thing.—We have before us a work by Mr. Leopold Hartley Grindon, author of ‘Figurative Language,’ called *The Sexuality of Nature: an Essay proposing to show that Sex and the Marriage Union are Universal Principles, fundamental alike in Physics, Physiology, and Psychology*. The book exhibits reading and scholarship; but it is written in a fanciful—not to say ‘flimsy’—style, which wears the reader without offering him the compensation of solid instruction. Mr. Grindon’s speculations on the duality of sex in the divine Nature—and his poetic authorities for considering the sea a male and the earth his wedded wife—will make many a reader smile, presuming of course that he should be fortunate enough to obtain many a reader.—*Freedom National, Slavery Sectional* is the title under which is reprinted the Hon. Charles Sumner’s vigorous speech on his motion for the Repeal of the Fugitive Slave Bill, delivered in the Senate of the United States last August.—The Rev. E. J. Shepherd, in continuation of the Cyprian Correspondence which he has carried on for some time past, has published A Third Letter to Dr. Maitland, on the Genuineness of the Writings ascribed to Cyprian, Bishop of Carthage.—We have before us an interesting Third Report of the Students’ Literary and Scientific Society of Bombay, and of its Vernacular Branch Societies,—a new edition of *The Initials*, by the Baroness Tautphœus,—a reprint of certain articles from the *Kentish Mercury*, on the present state of *The Greenwich Grammar School*, by Mr. W. C. Bennett,—a second edition of M. Gasco’s *Letters to M.*

*Ramon de la Sagra, on the Subject of his Work on ‘The Utopia of Peace’* in French,—a third edition of Mr. Edward Baylie’s *Reply of the Professional Life Assurance Company to the Attacks of its Assailants, &c., &c.*,—and a reprint, in Messrs. Chapman & Hall’s series “Reading for Travellers” of two clever papers from the *Retrospective Review*, by the late Mr. Charles Baker, under the title of *Character and Anecdotes of Charles the Second*.—Messrs. Ingram, Cooke & Co. have added Goldsmith’s *Citizen of the World* to their “Universal Library.”

#### LIST OF NEW BOOKS.

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#### THE ARCHAEOLOGICAL INSTITUTE.

THE tenth Annual Meeting of this Society was opened on Tuesday last at Chichester,—with, so far as the programme testifies, more than the accustomed array of Patrons, Vice-Presidents, and “Noblemen and Gentlemen” who had “signified their desire to give encouragement and support” to the occasion. The bill of the performance, however, was, we must say, considerably more prodigal of stars than the performance itself. The great majority of the noblemen and gentlemen promised certainly did not give their countenance so far as it is to be inferred from attendance. Now, this array of mere show names, representing no actual substantive co-operation, gives an air of unreality to the proceedings of a grave and learned body such as the Archaeological Institute of Great Britain and Ireland should be. We submit to the Council, that the Society, in its tenth year, if it have a real and actual life, is old enough to go alone,—and if it had been brought up with becoming energy and vigour, must be strong enough to go alone. Either it represents no intellectual want by those who have charge of it, if it cannot dispense with all mere flourishes of the showman. If it cannot walk by itself in a scientific path, it cannot be carried there on the shoulders of all the noble patrons who could be enlisted for the service.—In the same sense, too, we would submit further that there is a disproportion between the actual work done, or required to be done, and the cumbersome character of the machinery employed to do it. The formal division into several sections—absolutely necessary in the meetings of the British Association, a mixed body of philosophers, who expatiate over the whole field of Science—becomes a mere

pretension in an association which is only a scientific section itself,—and gives an air of poverty to proceedings which would gain greatly in a business aspect by being brought together. The itinerant character of these Archaeological bodies necessarily gives, to begin with, a certain air of vagrancy, which should be justified and dignified by good local work done, and done earnestly, wherever they go. “Stat nominis umbra” will never do for the motto of a scientific society:—in Science, above most other matters, names are *not* things. From its first institution we have been too sincerely friends to the mission of this body, and to its excellent intentions, to leave any doubt that these hints of ours are offered in good and friendly part.

On the present occasion, the introductory meeting was held, on Tuesday, in the Town Hall, at two o’clock,—Lord Talbot de Malahide taking the chair, as President of the Association.—The Mayor of Chichester, in the name of the inhabitants of the town, offered hearty welcome to the Institute:—and the Town Clerk read the address agreed to by the Common Council of the borough.

Lord Talbot de Malahide acknowledged the courtesy of the town:—and proceeded to say, that it was always on the part of the Institute a matter of great pleasure to visit an ancient city, and one so interesting to the stranger as the city of Chichester. Though the Corporation expressed their belief that they had but few antiquaries in that district at present, he hoped that before the conclusion of the congress there would be many. The most unobservant could not have failed to remark that we live in an age in which every science and every literary pursuit is undergoing a change. Men’s minds were actively engaged on a great variety of studies, which were gradually receiving a new form and pressure under the influence of this intellectual exertion. It might be supposed that to this law of our time Archeology formed an exception,—and that as the object of the science was to deal with the remote past, it should be treated in the same manner as our ancestors had treated it. Such, however, was far from being the case; and a far more interesting method had been applied to the cultivation of the science, which had drawn forth lights never thought of before, discriminating between the true and false in the wide domain of history, and winnowing the grain from the chaff. The services which Archeology had rendered to society were now generally recognized,—introducing more accurate notions of the history of the various European countries. The advantages which had been derived from its collateral lights in discriminating between the authenticity to be attributed to the different works of the Middle Ages, afforded the key by which to determine the genuineness or falseness of documents on which might depend the complexion to be given to the history of an age, and the verification of perhaps the most important facts in the lapse of centuries. It was by the instrumentality of archeology mainly, that many periods of our national annals had been at all satisfactorily illustrated, and that anything worthy the name of history had been drawn out, by combining the few charters or other documentary fragments belonging to the epoch with collateral evidence. This had been remarkably shown in the valuable papers of Mr. Edward Guest referring to that curious period in which the dominion of England passed from the Britons to the Saxons:—perhaps the most singular in the course of the Middle or Dark Ages. These showed extraordinary grasp of intellect in combining the researches of ethnography with the purest criticism. We lived in times when the first question put with regard to any pursuit generally was, —*cut bono?*—what is it good for? It was gratifying to find that in the midst of these utilitarian predilections and interrogations, there was fast rising up an appreciation of true taste, in whatever province of the fine arts it should be exercised. With the prevalence of such sentiments, no public body or individual in a prominent position could venture on such freaks of taste as a few years ago were perpetrated in the face of the world. Nothing was more evident than that the style of our public buildings, and especially of our churches, was fast

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improving. It would be no longer allowable to introduce a mixture of Greek, Gothic and Hindoo architecture,—or any other such extraordinary combinations as were permitted thirty years ago. Another principal point of congratulation for archaeologists was, the extent to which the principles of their science had tended to promote a correct style of ornamentation. One of the stock charges or sneers levelled against archaeologists used to be, the attention paid by them to minor objects, or what seemed such; but in what the worldling and the sciolist regarded as mere trifles or toys lay one of the chief attractions of archaeology, and one of the most powerful means of diffusing a pure taste and sound principles of Art. A striking example of this was presented in the results of one of the great phenomena of the age, an experiment which certainly originated in a true spirit of enlightened utilitarianism—he meant the Exhibition of 1851. There was no question that the chief object which the authors of that Exhibition had in view was, to promote industry and the mechanical arts; but if we looked at the history of the building and its contents, the conclusion we must come to was, that the refinement of public taste and the improvement of our style of ornamentation were a chief result. It had not led to any great discovery in mechanics, nor given any potent impulse to particular branches of manufacture; but what was very much wanting to us as a nation certainly had been, an improved taste in design, as applied to different fabrics, processes, and materials of great importance in productive art, to carving in stone and wood, to casting in metals, jewellery, silversmith's work, and porcelain, as well as to patterns for all sorts of cloth. On all these points the influence of the Exhibition of 1851 had been great; and one of its most prominent results in connexion with these objects had been, the formation of the Museum of Industry at Marlborough House,—an institution likely to be of high utility in fostering an improved taste. Considerable difference of opinion had lately been aroused as to the aesthetic principles of the Directors; and any person entering their museum might be rather startled at finding correct imitations of nature denounced, for the purposes of practical decorative art, as specimens of bad taste. Still, he could not help believing that their theory was the sound one if it were not pushed to extravagant lengths. One of the most prominent conclusions arrived at by the Directors of Marlborough House was, that the specimens of textile fabrics in the Exhibition of 1851 which showed the truest taste and deepest knowledge of harmony of colour, were those supplied by eastern nations; and it was a principle avowed in some of their reports that, independently of imitations of nature, and even of such semi-imitations as characterized the Renaissance and the Arabesque styles, there might be much beauty in forms and colours purely conventional. This principle had received the adherence of many distinguished members of the Society of Arts; and he deduced it as a proof that the conventionalism which had been so cried down, and which had been assigned as furnishing the chief ground of the inferiority of mediæval to classical art, was regarded in a very different light by many artists and professors of the present day.—His Lordship concluded by the usual assertion of personal incompetency, and assurance of endeavour to fulfil worthily the duties devolving upon him as President of the Archaeological Institute.

Mr. Freeman read a paper 'On the History of Earl Godwin':—tracing in great detail, from the early narratives, all the leading facts of Godwin's career down to his death, the circumstances of which are so variously related by the Saxon and Norman annalists. As, however, the more important of the papers read by members of the Institute, and by those of the Sussex Archeological Society (who have, this year, thrown their proceedings together, because of the sameness of time and place), will be hereafter published in the respective Journals of those bodies,—we reserve for the present any particular notice of their contents.—At an evening meeting of the Section of Architecture—presided over by the Dean of Chichester—lectures were delivered by the Rev. Mr. Pettitt

'On Boxgrove Priory'—and by Mr. Sharpe, of Lancaster, 'On Gothic Architecture, with particular Reference to the Churches of Sussex.'

After the conclusion of the proceedings, the members of the Institute adjourned to the grounds of Priory Park,—pleasantly laid out with trees and flowers:—and where a band of music was in attendance. The Museum of the Institute—which is located at the Philosophical Society's rooms—was also opened,—and visited by many members. It contains much that is curious and instructive.

The striking feature in the proceedings on Wednesday was, Prof. Willis's discourse on the Cathedral:—which he subsequently illustrated in the Cathedral itself. As usual he was followed by a greater number than had attended any other of the proceedings. The members dined together in the Council Chamber of the city:—and in the evening a *conversation* was given at the Bishop's.—The following papers were read, in the morning of this day, in the Section of Antiquities, organized under the presidency of Hon. Robert Curzon, 'On a Saxon College at Bosham,' by the Rev. E. Turner;—'On the Site of a Temple near Chichester, in Dunstone's Point,' by the Rev. Philip Freeman;—and 'On the Seals of Wisby, in the Isle of Gotland,' by the Rev. F. Spurrell.

#### YEZEDEE POEM.

Aden, Arabia Felix, 6th June.

In Mr. Layard's new work, speaking of a Poem of the Yezedes, the only manuscript yet discovered among that peculiar people, he states as follows:—"The year after my visit to Sheikh Adi this Poem was shown, through Mr. C. Rassam, to the Rev. Mr. Badger, who has also given a translation of it in his 'Nestorians and their Rituals.'"  
—('Nineveh and Babylon,' page 89).

Mr. Ainsworth, I believe, was the first European who visited Sheikh Adi, and I followed in 1843; Mr. Layard did not reach the shrine till several years after. The Poem above referred to was not shown to me through Mr. Rassam, and I am surprised beyond measure that Mr. Layard should make such a statement; for when the intelligence first reached him of my discovery, and he charged Mr. Rassam in an angry note with having used his influence on my behalf rather than on his, the assertion was distinctly contradicted. The facts of the case are these.—Mr. C. Rassam was at Mosul, fifteen miles distant,—and I was sitting on the roof of a room at Ba-Sheka, overlooking the yard where the Yezedes were dancing,—when a common-looking man, whom I had never seen before, greeted me with a *salam*, and without further ceremony squatted himself near the carpet whereon I was sitting. The man had evidently drunk too much arrack, which made him remarkably loquacious; and on telling me that he was the scribe of Sheikh Nasir, the religious head of the Yezedes, I commenced bantering him on the literary ignorance of his people, with a view to extract, if possible, some information from him. He bore the ordeal for some time; but at length, as if stung by the reproach, affirmed that he possessed a written Poem, the only relic of many learned volumes now left to the Yezedes. I expressed again and again my doubts of his truthfulness,—until he declared he would show it to me. The day following, I sought him out, and reminded him of his promise; but it was not until after repeated solicitations that he placed the poem in my hands, under a strict engagement that I would return it. I took it with me to the Jacobite convent of Mar Mattai, where my work was written; and there I showed it to Dr. Sandwith, attached to Mr. Layard's party, who had come to the convent for a change of air. The Doctor wished to copy it, and being a good draftsman succeeded admirably in tracing a few lines as he sat with me in one of the convent cells; but on my suggesting that I might be breaking my promise by allowing him to copy it, he desisted,—and soon after left Mar Mattai, and joined the exploring party in their journey northward. The original manuscript remained in my possession a month longer, and before leaving Mosul I forwarded a copy of it to Dr. Sandwith at Constantinople. I presume that this is the copy

which Mr. Layard has made use of; for, even supposing that the Poem was the same which had been shown to him some months before by "Cawal Yusuf," he clearly deemed it unimportant at the time, and did not think it worth while to obtain a transcript of it.

After Mr. Layard's statement that his translation of the Poem was made before my work was published, I cannot, of course, charge him with plagiarism; nevertheless, with the exception of a few lines, there is a remarkable resemblance in the two versions. Mr. Layard's entire ignorance of Arabic precludes him from being a judge in the matter, hence his criticism is valueless; and Mr. Hormuz Rassam, to whom he was indebted for his translation, not being a classical Arabic scholar, little dependence is to be placed on his version. Mine was made with the assistance of the most learned natives at Mosul.

Mr. Layard has become a giant in popularity; and as he states in his preface that he has "assigned to every one his proper share in the discoveries recorded in his work," it rather detracts from than adds to his greatness that he should ever have written the lines above quoted. That he overlooked, in his former volumes, my share in the discovery of Nineveh, and my having excavated the first marble inscription from that mound, as noticed in the 'Nestorians and their Rituals,' pp. 86—93, may be regarded with indulgence, because he had yet to make a name; but that name once made, it displays something more than a love of glory that he should seek to detract from the due merits of (compared with what the public assigns to him) so insignificant an individual as,—

Yours, &c.  
GEORGE PERCY BADGER.

#### THE AZTEC LILLIPUTIANS.

WILL you permit me to request the attention of your readers to the following observations on the supposed "Aztec Lilliputians." I have no desire to advance or maintain a theory. I merely wish to elicit truth. No one can read the Velasquez narrative without suspicion. It wears the aspect of Fiction without her charms,—it evokes our recollections of Lilliput, only to dismiss them with dissatisfaction. The chief point,—*whence* these children were obtained,—is not distinctly stated. We have, on the contrary, a vision such as the belated traveller sees, or dreams he sees,—à la Fata Morgana—of domes and minarets,—the story of a mysterious city from whose bourn no traveller (except perhaps a Ferdinand Mendez Pinto) returns—offered, instead, for our edification. Now, this very point it is of primary importance to determine. The value of much external and internal evidence depends upon this.

Leaving to ethnologists to decide whether—allowing all due weight to Dr. Latham's qualification of the term—these children can be scientifically called Aztecs, I pass on to the narrative of Don Velasquez. We are told that a certain Mr. Huertis, of Baltimore, and a Mr. Hammond, described with the boundless address—as of Canada! arrived at Belize in 1848; and turning south, thence proceeded to Coban. They were here joined by Don Pedro Velasquez, of St. Salvador. Henceforth the existence of the two former is useless to the reader. They died, it seems, martyrs to geographical discovery in that mysterious city upon whose walls are written in characters of blood—"Lasciate ogni speranza voi chi entrate." The truth of the story rests therefore on the sole survivor, Don Pedro Velasquez. According to him, they reached on the 19th of May, 1848, the summit of the Sierra, at an altitude of 9,500 feet, in latitude 15° 48' north, and beheld in the distance the domes and minarets of a large city, apparently of Egyptian character, about twenty-five leagues from Ocosingo, in the same latitude, and in the direct course of the river Lugaros. Now upon this statement it may be observed—First: The route they took is not mentioned; and although it forms the strong point in the narrative, it is not a little singular to find a Spanish native of St. Salvador meeting two travellers by chance, taking an immediate interest in their pur-

suit, apt at latitudes and elevations, sufficiently instructed to estimate them, and provided also with the necessary instruments. But, it may be said, Oh! those observations were made by Messrs. Huertis and Hammond.—Be it remembered that of what they did not a tittle of evidence is offered. Moreover, by whomsoever made, it is rational to suppose that an equal spirit of inquiry, an equal desire for accuracy, would appear throughout. Instead of this, the distance of the mysterious city is marked not from Coban, whence they started,—but from Ocosingo, which it does not appear that they ever visited. Secondly: A glance at Arrowsmith's map will show that the computed distance from Ocosingo (*i. e.*, twenty-five leagues) to the mysterious city, when measured from the former place, will not reach to near the foot of the mountain range on the other side of which Iximaya is said to be situated. Nevertheless, it was seen: for we have domes and minarets described as of *Egyptian* character. Next,—“a people having Peruvian manners combined with Assyrian magnificence.” Now, considering that this city was entirely self-contained and self-supporting,—that it was full of gigantic idols, &c. (and it is fair to infer from the narrative, of Aztec origin,)—the Peruvian manners, methinks were, or should have been, some centuries too remote for Don Pedro instantly to recognize. Then, the Assyrian magnificence! Allow even the historical evidence for the somewhat Asiatic pomp of the Aztec sovereigns, it was far from Assyrian:—and which must be unknown also to the Don, deprived as he was of the aid of our honoured countryman, Mr. Layard, and the scenic resources of the Princess's Theatre. Despite of all this, the city has now a local habitation and a name. The first, Don Pedro ascertained in his travels,—the latter, he obtained within its walls. It is situated, he says, on the direct line of the river Lugartos. Now, this river Lugartos is, I think, laid down by name only in Stephens's map accompanying his ‘Central America.’ It is there marked as traversing the range of mountains, and is continued some way on each side. Thus, we have the singular fact of an extensive, well populated, unknown city, situated at or near to a tolerably well-known river,—for known it must have been, since the name Lugartos is doubtless a contraction or corruption of the original Spanish title—*Rio dos Lagartos*, River of Alligators. Again, as the mountains in this latitude press close upon the Pacific,—a city situated upon its western base could not be at any very considerable distance from its shores, instead of being, as we are led to infer, buried alive in the deep recesses of a yet unexplored continental wilderness. But we are told,—the inhabitants were bound to remain within their walls, to avoid all intercourse with the people of this world. From whom, then, did the Don obtain his information? From the citizens of this more than Chinese state? Surely, if they were Aztecs, the Aztec language was unknown to him. If not, he can doubtless tell us more. How do the population live? Do they cultivate maize and sweet potatoes in their streets? Do they enjoy the advantages derived from fiscal duties and parish rates? Finally, his two companions are slain, but he escapes:—aye, and more than this, he escapes with the children of priests, by whom the law for the extermination of strangers was probably ordained. He does this from amid an excited population by whom the priesthood are revered as gods. A fugitive for his life, by him alone the priests are juggled or “soft-sawdered,” the population deceived, and two Aztec children spirited away!

To conclude:—let me direct the attention of your readers to Stephens's ‘Central America,’ vol. ii. p. 195. I trust for pardon if I venture to infer, from internal evidence, that the story of the Mysterious City is founded upon it:—unless it may be that Messrs. Huertis and Hammond have passed the Ivory Gates,—permitted, it may be, like the Spanish bishop of sainted note, to revisit the glimpses of the moon, and to contribute their knowledge to their sometime earthly companion.

D.

## OUR WEEKLY GOSSIP.

ON Thursday evening, the third of the series of *Conversazioni* to which we alluded last week, was given, according to our then announcement, by the Lord Mayor at the Mansion House. The first was given more especially to the scientific world:—the second, to the masters and mistresses of the public schools of the metropolis and its neighbourhood,—including foundation, National, British and Foreign, and even ragged schools:—the third, as we have said, to the representatives of Literature and Art. The first of this novel series of parties we noticed particularly at the time. The second was of a highly interesting character, and most numerously attended,—there having been present between 1,700 and 1,800 visitors. The collection of educational books, maps, prints and apparatus exhibited in the Ball Room was the great point of attraction on that occasion; and it was very gratifying to see the eager and intelligent curiosity with which the hundreds of practical teachers of both sexes examined and discussed the new or improved implements of their profession.—Although too many well-known names were absent from the list of visitors to the Lord Mayor on Thursday night, Literature and the Fine Arts were probably never before so numerously represented within the walls of the Mansion House. We understand that nearly three thousand invitations were issued; and certainly more than one half must have been accepted and used,—for although every available room, from the basement to the roof, was thrown open for the company, there was little space to spare. In these three entertainments, we must repeat, the Lord Mayor has paid a graceful compliment to Literature, Science, and Art which is reflected directly back upon himself; and has done high service to the City of London by introducing so large an infusion of the intellectual into the civic hospitalities. It was a happy thought to commence a literary and artistic epoch in City history, and the mode in which the Lord Mayor has carried out his idea is as creditable to his good taste as to his hospitality.—Let us hope that these entertainments are also the precursors of something practically useful. The introduction of the elements of art and science into the schools of London, from Christ's Hospital to the poorest parochial school, is one of the objects in view. For this purpose, a conference, at which Mr. Samuel Gurney and the Master of the Charterhouse sat side by side, has been held; and the nucleus of a committee was formed, which we trust will soon be completed and set heartily to work to introduce these elements into public school teaching—unencumbered by any question of opinion—the necessity for which is now pretty generally admitted.—The efforts of Sir Thomas Gresham have been, as we said last week, lamentably marred:—it may be reserved for the present chief magistrate of the City of London either to cause new vitality to be infused into the endowment which bears the name of Gresham, or to create something which may be infinitely more valuable to the mass of the people of London, both in a commercial and in an intellectual and moral point of view. There are some intelligent minds at work in the midst of the corporation of London, ready to move with the times and grapple—with new circumstances; and to those who cling with obstinate tenacity to a decayed and worn-out system, we throw out this warning,—that any attempt to stop the healthy current of improvement will cause more of the old fabric to be swept away than even their own most lively fears can possibly anticipate.—Meantime, as a minor and more personal result of reunions like this, the present Lord Mayor may fairly expect that his name will inevitably turn up hereafter, in the correspondence of the day in connexion with pleasant memories of those on whom feelings and recollections the world of readers are accustomed to dwell with interest and affection.

Information of a very interesting character has been received by Government, which, if correct—and it has every appearance of authenticity—may turn out to be of great importance as bearing on the fate of the missing Arctic Expedition under Sir John Franklin. It is to the effect, that intel-

ligence has been conveyed to the Russian Government at St. Petersburg, that several of what are called glass balls have been found by the natives at the mouth of the river Obi, which falls into the Arctic basin at the seventieth parallel of longitude. The Russian authorities transmitted this information without delay to our Foreign Office; and a request has been despatched that some of the so-called “glass balls”—more probably, bottles—may be, if possible, secured and transmitted to England. The locality where these balls or bottles are said to have been found is precisely that to which they would probably have drifted, had they been thrown overboard or otherwise detached, from Franklin's ships in case the latter had attained a high northern latitude:—for, the current of the Arctic Ocean sets along the Siberian towards the European coast,—as is evidenced by the great quantity of drift wood, &c. found on the shore. It would, of course, be premature to arrive at the conclusion that these glass balls are relics of Franklin's Expedition; but the information, crude though it be, is of too important and curious a nature to be summarily dismissed as unworthy of attention.

The House of Commons' Committee on Decimal Coinage have concluded their inquiries;—and it is reported, that the members are of one opinion in favour of its adoption,—taking the pound as integer divisible into a thousand mills, or farthings.

The six days' sale of the first, and as we believe the most valuable, portion of Dr. Hawtrey's library has just been concluded by Messrs. Sotheby & Wilkinson. “To collect the books which are now offered for sale,” says Dr. Hawtrey in a brief Preface to his Catalogue, “has been to me the most interesting recreation of the last forty years. My change of residence gives me the nearest access to a library of much greater extent, but does not allow me room for more than a small reserved portion of my own treasures. I am thus induced to part with them.” The total produce was 4,219*l.* 10*s.* 6*d.*—some of the lots bringing, as they deserved, good prices. The Coverdale Bible, a great rarity though imperfect, sold for 11*l.* 1*s.*—and has, we believe, gone to America. This is the first Protestant translation of the whole Bible, and is a treasure which every collector of spirit is desirous of procuring. The first edition of Homer, the celebrated Colbert's copy, produced 70*l.*, and—a decently good copy of the first edition of Shakespeare, 6*s.* A few MSS. brought prices much beyond, it is said, the sums which Dr. Hawtrey gave for them. A MS. of Dante on vellum, with numerous drawings in colours, brought 10*l.*—and a vellum Ovid, 90*s.* Nor was “leather” without its Bermondsey worshippers among book-buyers:—a copy of Cowley, bound by Roger Payne, (that in three volumes octavo) reaching a price which we are ashamed to put on paper.

The obituaries of the week contain the names of two well-known persons in their own circles of literature and the stage—“old Mr. Durrant” and “good Mrs. Hughes,”—both dying at great ages, having enjoyed this world in very different and yet not, in some respects, dissimilar ways. “Old Mr. Durrant” was known to every actor of reputation, from Kemble and Cooke to Macready and Keeley. It was his delight to perpetuate the stage,—and he has done so in his noble purchase of Mathew's Gallery of Theatrical Portraits, and the gift of it, unfettered with conditions, to the Garrick Club. Mrs. Hughes was the widow of a Canon Residentiary of St. Paul's; and enjoyed the high privilege of corresponding with Scott and Southey, and others still alive to show proofs of her talent in the art of letter-writing:—a rare art, now little understood—even by ladies.

The following is from a Correspondent.—“The Scottish papers inform us of the death of a man of much local celebrity—Dr. James Melvin, Rector of the Grammar School of Aberdeen, which office he had held for nearly thirty years. Dr. Melvin's name has probably never been heard of by the majority of our readers, as his life was passed unobtrusively in the discharge of his duties as principal of the classical seminary of his native city. As a profound and accurate Latin scholar, however, and as an earnest, indefatigable, and successful teacher, he has, probably, left few equals either in

Scotland or in England. The study of Latinity was with him a passion; and he wrote Latin with a purity and an elegance rarely attained by modern scholars. In his capacity as a teacher, instruction in the Latin language became, with him, more than that mere dabbling in a dead tongue which our educational reformers have in view when they attack classical studies. He taught it so thoroughly, made his pupils interpret out every particle of the meaning of the authors whom they read so punctiliously, was so severe on a bad construction or a false quantity, that to learn Latin from him, though it was only Latin, was to be disciplined in accuracy and research on all subjects for the whole of one's life. He was among the last of those teachers of the fine old school, now waning out of fashion, who regarded method and intellectual training as the great end of teaching, rather than the supply of a large quantity of interesting miscellaneous information. In carrying out this view he was greatly assisted by the impressiveness of his character. Strict, conscientious, candid, and kindly, he was regarded by his pupils with a species of affectionate awe, and by the city where he lived with pride and respect. Altogether, morally, he was a man after the stamp of Dr. Arnold. Of his learning and rare Latin scholarship the only literary relic is, a Latin grammar;—the laboriousness of his professional duties having prevented him from going far with an undertaking on which he at one time set his heart—the compilation of a thoroughly good Latin dictionary. He died at the age of fifty-eight,—was followed to the grave by the magistrates and a large concourse of the citizens of Aberdeen,—and will be long remembered by hundreds of his old pupils, now scattered over the world. On men like him—men who, by lives usefully and unostentatiously spent in the work of education, often do more good than those whose names are in all mouths—it is but right, as the northern newspapers are now doing, to confer the poor need of posthumous commemoration."

Mr. William Eliot Hudson recently died at his seat in the south of Ireland. He was an enthusiast about Irish antiquities,—and well known in Irish literary circles. He was the son of a professional gentleman whose name is repeatedly mentioned in the lives of Curran and Moore. The effects of a brain fever arrested Mr. Hudson in the practice of the law,—in which he had obtained great distinction. He took an active part in the publication of 'The Citizen,'—a monthly journal devoted to the more intellectual phases of Irish "nationality." In general Science Mr. Hudson's attainments were very considerable, and in some branches he was a proficient. He collected a quantity of original airs,—and his name will be associated with the music of Ireland.—Mr. Michael Burke Honan, author of 'Adventures of "Our Own" Correspondent,' has recently died in London. He was a native of Cork.

Holland has lost one of her eminent historians by the sudden death—though at the age of sixty—of M. de Jonghe, the chief archivist of the kingdom. M. de Jonghe is the author of several important works:—including a 'General History of the Navy of the Netherlands,' and a 'History of the Relations of the Netherlands with Venice.'—In Paris, the Academy of Medicine has lost one of its members—M. Abraham,—a practitioner of fifty-two years' standing.

A deputation—consisting of the Presidents of the Royal Society and of the British Association, Dr. Robinson and Mr. Hopkins—has been appointed by the Council of the Royal Society to communicate with Government respecting the construction of a large reflecting telescope, and its establishment in the Southern hemisphere.

The following is communicated by Mr. Petermann. By the last mail, he has received a letter from Dr. Vogel, dated Tripoli, June 14th, in which the traveller announces that all preparations for his journey were completed, and that he would be ready to start in three days from that date. His stores and outfit were such as to last him several years. Mr. Petermann adds extracts from a letter previously received by him, and dated Tripoli, April 15th. "During my sojourn here I have made a good number of magnetical, meteorological

and astronomical observations, and at the same time instructed both my men in the use of instruments of every description. They are now fully able to work quite independently with barometer, thermometer and hygrometer, and they are already well acquainted with the practical use of the azimuthic compass and the sextant, and will be able to make their own computation of latitude and longitude. Concerning magnetical observations, Col. Sabine and Capt. Smyth will be pleased to hear that in all probability the Variation will come out to be  $14^{\circ} 25'$  W., and the Inclination  $49^{\circ} 22'$ . The details of my observations I shall send in due time to the Foreign Office. Among my instruments only one small thermometer got broken during a heavy storm. I made a little trip to Lebda and Insalata, taking one of my chronometers and the aneroid barometer with me to ascertain how they would stand travelling on horseback. The chronometer proved excellent, never changing its motion in the least degree during the ten days of my absence; but the aneroid rose and fell several inches within half an hour, sank as low as  $26^{\circ}$ , and has ever since remained under  $27^{\circ}$ , so that its zero point has changed about  $3^{\circ}$ ; and all this in spite of the utmost care I took of it during its transport,—whence it is evident that that instrument is of little use for travelling, as, indeed, Capt. Smyth and I fully anticipated. On the other hand, I entertain not the least fear for my quicksilver barometer,—it has proved excellent until this moment:—and I do not in the least doubt that I shall get them all safely to Kuka. Once off, my journey to that place will be quick and comfortable, and I still think I shall be at the Lake Tsa in August next. I shall not be able to go to Kano: firstly, because the communication between that place and Murzuk is frequently interrupted, or rendered very unsafe, by the present war; and, secondly, because the climate there during the months of August and September is so unhealthy, that even the Arabs desert the place. Should I, however, receive such news from Dr. Barth at Kuka as might make it desirable for me to render him a service by meeting him, I shall certainly not hesitate to go there without loss of time, or to proceed even as far as Sokata, in case it were necessary. To wait for his news, Kuka will, under all circumstances, be the best place.—A brother of the Sultan of Bornu has just arrived here on his return from Mekka, and with him I shall travel the whole distance, so that you need be under no anxiety about me. I have also letters of recommendation from an Arabic chief from Ghadamis, who having arrived here a few days ago, gave me a letter from Dr. Barth, written two years ago, and in which the Doctor praises the bearer for the great services he has rendered him. You see that my prospects are very good. My final aim—whether I meet Dr. Barth or not—is to pass to the Indian Ocean. All competent men agree that I and my men will meet with no insurmountable obstacles on the road thither."

The Lord Advocate, anxious to meet the views of all parties in the test agitation in Scotland, has proposed to introduce a middle term into the bill now before Parliament, so as to preserve a test without depriving the universities of such teachers as may fairly object to an inquisition into their private beliefs. His proposal is, to introduce these words in lieu of the present excluding test:—"I, A B, do solemnly and sincerely declare that as professor of ..., and in the discharge of the duties of the said office, I will never endeavour, either directly or indirectly, to teach or inculcate any opinion opposed to the divine authority of the Holy Scriptures or the Westminster Confession, as confirmed and ratified by law in the year 1690; and that I will not exercise the functions of the said office to subvert or prejudice the Church of Scotland as by law established, or the doctrines and privileges thereof." In case of any breach of this declaration, application is to be made to the Lord Advocate, and by him to the Queen in Council, who will issue a commission of inquiry and take steps for the removal of the delinquent.

Mr. Heywood has given notice of his intention, on the 2nd of August, to move for leave to bring in a bill to remove certain disabilities which pre-

vent some classes of Her Majesty's subjects from resorting to the University of Oxford, and from proceeding to the first or bachelor's degrees in arts, law, and medicine in the Universities of Oxford and Cambridge.

Readers we now and then observe, do not attach sufficient comprehensiveness to the ample meaning of an "etc." In noticing Mr. Digby Wyatt's beautiful volumes on the Art-work of the Great Exhibition, we found our columns likely to be trammeled with an enumeration of names quite as long as Homer's catalogue of ships, and allowed an "etc." to include more than some would willingly assign to its general comprehensiveness. We feel, however, that we should have added the firm of Messrs. Watherston & Brogden to our enumeration of successful workmen in the admirable art of Benvenuto Cellini,—and think it right now to repair the omission.

Two numbers of a local paper, called *The Ilington Athenæum*, have been sent to us. The work is a curiosity in itself,—and will be an evidence, should it succeed, of the growing attractiveness of local antiquities. Of its merits as regards literature we will not speak.

For some weeks past we have heard nothing of the Marylebone Free Library. Large placards announced its opening with a dinner and other solemnities on a certain day: the day came, but no dinner:—and so far as we know, no opening of the reading-rooms.—On the other hand, we find that a rival movement has commenced in Finsbury, under the auspices of its representative, the present Lord Mayor. A public meeting, held in the Royal British Institution, has resulted in a determination to establish a Free Library for all classes in Finsbury:—a determination vigorously sustained by the subscription list. The Lord Mayor spoke of the working classes—from whose ranks he had himself risen—with a respect and feeling very pleasant in a man who is now assembling around him the intellectual and official aristocracy of England. Marylebone must look to its laurels.

A Bavarian naturalist, Dr. Autenrieth, travelling in New Grenada, has, it is said, while excavating in the neighbourhood of Panama, disinterred a terra cotta vase containing 364 Roman coins in bronze. They belong to the third and fourth centuries, and bear the effigies of the Emperors Maximian, Diocletian, and Constantine the First. As there is no existing evidence of communication between the ancient Romans and Southern America, it is supposed, says a Munich journal, that these coins may have been buried by some Spanish numismatist or archaeologist who inhabited the ancient city of Panama when it was sacked, in 1670, by the Irish buccaneer Morgan. In any case, it is averred that these are the first coins of the Roman Empire ever found in the soil of America.

Amongst the many lectures of the season we must not omit to notice a very interesting course of three which Dr. Arnold Ruge has delivered, at Willis's Rooms, on the subjects of German Literature, History, and Philosophy.

The question raised in the Lectures of Signor Filopanti—on which he urges us to express an opinion—appears to be, not so much whether Niebuhr's method of inquiry was sound as whether he was possessed of all the essential facts of his case. On the first point there is now little room for doubt:—the whole world of scholarship and criticism, with here and there a singular exception, having adhered to his views after a discussion extending over forty years and engaging the acutest intellects of Europe. The second is an open question. Many Italians regret, with Signor Filopanti, that the great Teuton should have crushed with his strong hand the romantic filigree of their early story:—but this historical iconoclasm was a literary necessity; and it began, not in our time, but long before, as soon as men learned to read history with reason rather than with faith. It was another protest—another assertion of private judgment and common sense. But are there any new facts, facts to change the issues? Signor Filopanti says, yes. He tells a strange story about the existence in the earliest Roman time of a secret society, of which, to quote his own words, "both the founder

and the sodality considered themselves as an especial priesthood, appointed by Divine Providence to further, by secret means, the spread of liberty and civilization to the whole human race." The traditions of this secret society are made to answer for the romantic events of Roman story,—but who shall answer for the still more romantic story of the secret society? Before Signor Filopanti can expect serious men to receive his traditions, he must establish the existence of the society—their ancient date—and explain the means by which the traditions have been handed down. This he has not yet done:—and so long as the question is tried on the old evidence, the old verdict must be given by any jury of scholars. The lecturer accuses Niebuhr of having destroyed Roman history. This is a great mistake, as Niebuhr himself shows in one of his letters: he has done more than any other modern to discover, to create a true and real Roman history. Where he erred, as we think, was, not in rejecting evident, or probable, fables where he found them set down as facts, but in overlooking their reflex significance. The story of Scævola was a literal fable,—but it was a moral fact. It had no existence,—but a large acceptance. It was nowhere in time,—but it was in every Roman imagination. It was believed,—and it was therefore a power. To blot it out of history, is to ignore that which helped to nerve the soldier's arm in battle and to sustain the senate in many a trying hour. This is Niebuhr's weak point:—but it is a point which Signor Filopanti seems to have overlooked. The "secret society" theory we must reject until the evidence of its being shall be laid before us.

#### ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.

Last Week.

NOTICE IS HEREBY GIVEN, that the EXHIBITION of the ROYAL ACADEMY will continue OPEN until SATURDAY NEXT, the 23rd inst., when it will FINALLY CLOSE.—Admission (every day from 8 o'clock till 7), 1s.; Catalogue, 1s.

JOHN PRESCOTT KNIGHT, R.A. Sec.

Exhibitors are requested to send for their Works on Thursday the 29th or Friday the 30th inst.

BRITISH INSTITUTION, Pall Mall.—The GALLERY with a COLLECTION of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, is OPEN daily from Ten to Six.—Admission, 1s.; Catalogue, 6d.

GEORGE NICOL, Secretary.

#### SOCIETY OF PAINTERS IN WATER COLOURS.

THE FORTY-NINTH ANNUAL EXHIBITION WILL CLOSE, at their Gallery, 5, Pall Mall East; on SATURDAY NEXT, July 23.—Admittance, One Shilling; Catalogue, Sixpence.

GEORGE FRIPP, Secretary.

#### THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

THE NINETEENTH ANNUAL EXHIBITION of this SOCIETY is NOW OPEN, at their Gallery, 33, Pall Mall, Daily, from Nine till Dusk.—Admission 1s.

JAMES FAHEY, Secretary.

Last Week.

The AMATEUR EXHIBITION, PALL MALL, comprising upwards of 400 Original Works, entirely by Amateurs, will be CLOSED ON SATURDAY, 23rd, at the Gallery, 13, Pall Mall, from Nine till Dusk.—Admittance, One Shilling; Catalogue, Ten till Dusk daily; Catalogue, 6d.

Professional Artists free.

E.C. BECKER, Secretary.

#### GALLERY of GERMAN PAINTINGS.—The FIRST ANNUAL EXHIBITION of the WORKS of MODERN GERMAN ARTISTS is OPEN DAILY from 10 o'clock till dusk.

Admission, 1s.—Lessing, John, Achimbach, Hildebrandt, Leu, Schirmer, Weber, Tidemand, Gude, Bürner, Mücke, Bodom, &c., have contributed to the above collection. Several new Works have this week been added.—103, New Bond Street.

E.C. BECKER, Secretary.

Plymouth, Madeira, St. Helena, the Cape, and Gold-Fields of Australia, are exhibited in the DIORAMA of the OCEAN ATLAS, to INDIA and AUSTRALIA, at the ROYAL GALLERY of ILLUSTRATION, 14, Regent Street. Daily, at 3 and 8.—Admission, 1s.; Stalls, 2s. 6d.; Reserved Seats, 3s.; Children, Half-price.

MEXICO.—The PANORAMA of MEXICO is JUST OPENED at BURFORD'S, LEICESTER SQUARE, with its Golden Valleys, Lakes, snow-capped Volcanoes, and surrounding unrequited scenery.—The Views of GUADALAJARA and the ALAMHABA, taken from the Generalite, and of the BERNESE ALPS, are also NOW OPEN.—Admission, 1s.; each circuit, 2s. 6d. to the three circles Schools, Half-price.—Open from 10 till dusk.

GOLD NUGGETS at the GREAT GLOBE.—A Large Collection of AUSTRALIAN GOLD, together with Rocks, Minerals, and Precious Stones of Australia, by Mr. WYLD'S LARGE MODEL of the EARTH, Leicester Square, nearly completed.—A very Vivid Picture of Geographical Science.—Open daily from 10 to 12. Children under 12 years of age and Schools, half-price.

AZTEC LILLIPUTIANS.—Patronized by HER MAJESTY THE QUEEN.—AZTECS at the HANOVER SQUARE ROOMS.—Unparalleled Success and Extraordinary Entertainment. The Guardians of the Aztec Lilliputians avail themselves of this, the most popular exhibition in the Metropolis, to Publicise for the unexpected success with which they have been honoured. The fact of upwards of Three Thousand Persons having visited these strange and beautiful creatures in two days sufficiently attests their popularity. On MONDAY, from 2 till 5 P.M. and from 8 till 10 P.M.—Admission, Reserved Seats and Promenade, 2s. 6d.; Second Seats, 2s. 6d.; Open Seats, 1s. 6d.; Second Seats, 1s. 6d.; Second Seats, 1s. 6d.—An Illustrated History of the Aztecs, 2s. 6d.

#### SCIENTIFIC

##### SOCIETIES.

ASIATIC.—July 2.—Lord Ashburton in the chair.—The Secretary read a paper, by E. C. Ravenshaw, Esq., 'On the Winged Bulls, Lions, and other Symbolical Figures from Nineveh.'—The writer began by noticing the obvious character of these sculptures, as symbols connected with the ancient religion of Assyria. The chief mythological figures are, the winged bull, with a man's face; the winged lion, with a man's face; the winged man, with a fir-cone in one hand, and a square basket or vessel in the other; and a man with the head and wings of an eagle, or hawk; and the hypothesis which the writer maintains with respect to them is, that they are, as already surmised by Mr. Layard, the originals of the cherubim of Ezekiel;—that they were likewise the originals of the apocalyptic beasts of St. John; and that, slightly modified, they were afterwards adopted, and are now used as the symbols of the four Evangelists. The winged lion was assigned to St. Mark, as the symbol of strength; the winged ox to St. Luke, as the symbol of sacrifice; the eagle and chalice to St. John, as the symbol of contemplation; and the winged man, with a cup and hatchet, to St. Matthew, as the symbol of power. The employment of these figures as astronomical symbols, formed the next branch of the inquiry; and the conclusions were, that the colossal bulls are symbols of the sun, in Taurus or the vernal equinox; that the winged man is *Mitra* or *Serosh*, the guardian of the autumnal equinox; and the winged man-lion, and the eagle-headed man, the symbols of the solstices,—being the four cherubim who watched the gates of heaven and upheld the zodiac. The writer further attempts to fix approximately the date of the invention of the zodiac, by a calculation of the retrogression of the equinoxes since the period when the vernal equinox was in Taurus, viz., B.C. 2545. As regards the other mythological figures, it is probable that the man with a goat in his arms represents the constellation Capricorn; and the newly discovered fish-god, that of Pisces. All the names of the gods found in the Nineveh inscriptions, will probably, on further inquiry, prove to be the names of constellations, stars, or planets, chosen as the guardian angels of nations, kings, or individuals. The mystic tree, which forms so conspicuous an object in the sculptures, has evidently some astronomical signification. The number of its rosettes, or leaves, varies considerably, but never exceeds thirty; and the winged circle, or the new moon, and some stars, are generally seen above it. Hence it seems probable that these trees were oracles, showing the month, day, or season, which is being celebrated by the winged figures or priests who are represented in connexion with them. The winged circles, or eyes, which are frequently placed above the sacred tree, and seem to form the principal object of adoration, so closely resemble the winged globes on the portals of the Egyptian temples, that it is difficult to disbelieve the identity of their origin. At first they were probably typical of Time; but came afterwards to be looked upon as the symbols of Ormazd, the active creator and source of all good. The writer concluded with some apologetic observations on the speculative tenor of the memoir; but thought it fair to suppose that interest would be felt in inquiries into the ideas which ruled an important section of the civilized world 3,000 years ago, when man stood on the half-way verge between his creation and our own time; and in looking at the primitive embodiment of those ideas which gave the first impulse to Art. He hoped that what he had laid before the Society would be a step in the elucidation of the traditions of Asia at that early period, relative to the origin and destiny of mankind; and that it would aid in developing the notions then existing as to the power and attributes of the Creator of the world.—Recently received letters from Col. Rawlinson contain several valuable additions to the Assyrian Syllabarium: these will be printed by the Society in the sequel, preparing by Col. Rawlinson, to his Memoir, of which the first part is published. A number of curious identifi-

cations are also showing themselves,—the ultimate results of which will be highly valuable to history and chronology, although their interest is, for the present, rather philological than historical. Among these may be mentioned the symbol of the god *Nergal*, worshipped by the Samaritan Cuthites (2 Kings, viii. 30). This discovery enables us to read the name of the brother of Esarhaddon, called in the inscription after the name of the god, and recorded by Abydenus as the successor of Senacherib, named *Nergillus*. The Colonel has also found a name which this identification enables him to read *Nergal-sar-assar*, the Nericassolassar of Ptolemy's Canon,—perhaps the *Nergal Sharezar* of Jeremiah, xxxix. 3, one of Nebuchadnezzar's chief officers. Another minute and curious philological argument gives increased probability to the identification of Sargon and Shalmaneser, the epithet of Sargon, frequently repeated in the inscriptions, being thereby phonetically rendered *Salomonassar*; though this is a point which still requires verification. The Colonel gives several reasons for reading the name of the second of the great gods of the Pantheon as *Nuha*. This god is in some inscriptions called *Sisiru*; and the usual epithets applied to him are, the swimming god, the god of ships, and the god of the sea. Col. Rawlinson has long ago ascertained the identification of this god with the Greek *Possidon*. We have here the old myth communicated by Berossus,—the identification of Noah and Xisuthrus and Neptune. The third god, read phonetically *Anu*, is probably the Pluto of classical mythology; but the materials for identification are as yet scanty. The commemorative passages against those who injure the tablets set up, which in the time of Darius had dwindled down to the wish that the offender might be childless and short-lived, are found in the earlier records of more portentous dimensions. Imprecations are hurled against the offenders, devoting them to wander over the seas; to shiver in the winds; to perish on the rocks; and to burn in the fire. "He shall go far away, and inhabit a place which has not a name: *Anu, Bel, Nuha*, and *Rhea* (?) the chief of the gods, shall make him pass his years in misery," &c. &c. On Michaux's stone, each of the gods in turn is invoked to pour out his wrath on the destroyer of the tablets; and the symbols of the gods are added to render the curse more effective. Col. Rawlinson's last communications induce a hope that he will shortly send home more copious results of his investigations, matter for which is crowding upon him on all sides. The constant accumulation of these new materials, and the frequent modifications in minute points, rendered necessary by such accumulation, constitute much of the difficulty of coming to a conclusion in this vast field of research.

SOCIETY OF ARTS.—July 6.—Capt. H. C. Owen, R.E., in the chair.—This was the General Meeting for the election of Officers for the ensuing year.—The following were elected. The names in italics were not in last year's list.—President, H.R.H. Prince Albert; Vice-Presidents, the Earl of Carlisle, the Earl Granville, Lord Coborne, Lord Montague, Lord Overstone, Sir J. P. Boileau, the Right Hon. T. Milner Gibson, the Right Hon. H. Tugwell, Sir C. Lemon, Sir C. Pasley, J. Hume, W. Heart, W. Hutt, S. M. Peto, R. Stephenson, H. T. Hope, C. W. Dilke, J. M. Rendel, W. Tooke, J. Scott Russell; Council, W. Bird, Rev. Dr. Booth, Harry Chester, H. Cole, The Dean of Hereford, J. C. Macdonald, Capt. H. C. Owen, Dr. Lyon Playfair, W. W. Saunders, W. De la Rue, T. Twining, jun. Capt. Eardley Wilmot; Treasurer, T. Winkworth, S. Redgrave; Auditors, P. Graham, Don M. de Ysasi; Secretary, P. Le Neve Foster.

#### FINE ARTS

##### MULREADY'S STUDIES FROM THE LIFE. EXHIBITED AT GORE HOUSE.

It will be recollectcd what general admiration was excited a few years ago by the drawings from nature of this accomplished painter, exhibited in the collection of his works made by the Society of Arts. Mr. Mulready has, on the occasion of the

present annual Exhibition of the productions of the students of the various schools of Art, kindly lent a selection of these admirable drawings for exhibition along with them, for the especial benefit of the students of the class for Artistic Anatomy and the Figure established at Marlborough House:—thus, gracefully and appropriately illustrating the never-ceasing studentship of the true artist. Side by side at Gore House may be seen the consummate work of the Master to whom the ever various and undorned beauty of nature is revealed with a fullness of meaning which the ordinary observer can scarcely hope even to appreciate,—and the crude endeavours of the young student, whose perceptions and manual powers are ever showing with unequal insistence. The contrast is very interesting,—vitally so to the student, and not a little cheering to him when viewed in a right spirit. There is a charm in these drawings apart from their positive excellence as works of Art,—in the loving spirit that has evidently urged their production. Mr. Mulready is almost a solitary instance of a great painter voluntarily recurring with obvious pleasure to those studies which in early life must have been his long and arduous upward path to fame and excellence. Reynolds has recorded of a great contemporary, that in the zenith of his fame he declared that "nature put him out":—Mr. Mulready does not thus spurn his guide and mistress. It is evident that he loves nature for nature's sake; and whoever will inspect these drawings will, we are convinced, feel that here, while Art has "held the mirror up to Nature," the reflected image is an enhanced and beautified one.

The collection consists of eleven drawings, studies from the life, of *nude* male and female models,—chiefly, we believe, done at the Royal Academy. Our readers are doubtless aware that a most important part of the curriculum of the historical painter is, a long and unwearied course of drawing from living models, who pose in every variety of tenable attitude for several hours during many successive days. This has been the practice in both ancient and modern times,—although with greater or less insistence in different schools. Our English school has been, perhaps, until a recent period, the least exacting in this respect; whilst the French, in spite of their presumed volatility and want of earnestness, have ever sternly insisted on this mode of study. With us, too, the brush, rather than the *porte-crayon*, has been more generally employed; the consequence of which is seen in the general tendency of the school towards colour, technical dexterity, and the more sensuous qualities of Art. Mr. Mulready has most happily combined, in his peculiar and original style, these last-named characteristics with the utmost simplicity of means—the completeness of painting with the accurate and minute rendering of the facts of form which we expect in most cases from the chalk point alone. We are at a loss even whether to consider the works in question as drawings or as paintings. They have refined and beautiful colour,—whether actual or suggestive, it is difficult to say; for the evident means employed are so simple, that we are led even to mistrust our powers of observation in analyzing the special passages that excite admiration. The delicacy and variety of flesh tones, the cool greys of the shadows, the warm local colour, the ever-varying half-tints and reflections, are all seen in these drawings marvellously discriminated and faithfully rendered with two colours only—the black and the red chalk; this, too, combined with high finish, the most perfect modelling of surface, great knowledge of the special anatomical development of the model,—bone, tendon and muscle being all expressed with calyptic accuracy. Tones and colours whose actual production with the limited elements employed is an absolute impossibility, are by the consummate taste and profound sagacity of the artist suggested by contrast, in the juxtaposition and amount of the tints, with such force of verisimilitude that the imagination immediately supplies all deficiencies. The technical process by which these extraordinary results are accomplished is, however, very obvious and most simple. The studies are made on a light creamy tinted paper, in the first instance with red chalk,—the stump being apparently freely employed in the first dead

colouring if we may so call it; whilst the high lights are taken out firmly and sharply with bread, or other well-known means. The drawing is then carefully elaborated with the chalk point,—both black and red crayons being now used, and the variety of warm and cool tints obtained by the mixture of these two materials.

We cannot imagine a more instructive set of drawings for the young student than these. They teach most forcibly, that earnest and minute study of the special facts of nature will infallibly suggest natural and intuitive modes of graphic representation, the result of which is to prevent, by rendering superfluous, the slavish following of the established mannerisms of the day. These studies, though not so styled, are the best "Pre-Raphaelite" works that we have seen:—and they are beautiful at the same time.

**FINE-ART Gossip.**—One of the largest and finest collections of engraved English portraits that has been made since the great days of Walpole and Sykes has just been dispersed by the hammer of Messrs. Sotheby & Wilkinson. The collector was the late Mr. E. Wenman Martin,—and the total produce of the sale, which extended over five days, was 2,180*l.* 4*s.* 6*d.* Mr. Martin had an eye for a good impression and a willing hand at a well-filled purse:—but he disfigured his prints with absurd comments, badly written in pencil, and often mis-spelt, on some of the narrowest as well as the amplest of his margins. On many of his best prints he had affixed imaginary prices of his own,—done with some knowledge of the market, but by no means adapted—as was proved at his sale—to stand the test of the hammer of the auctioneer. Yet the prices obtained were large throughout,—and in some instances sufficient to astonish two of the best known of the former inhabitants of Lisle Street. The highest price given for any one lot was 26*l.* 10*s.*—for the famous old print of 'Oliver Cromwell standing in armour between two pillars.' The second great price was 22*l.*—for Delaram's rare engraving of James the First on horseback, with a view of London and the Thames between the horse's legs. The third was for Oliver's son, Richard,—the rare print of him in armour as Protector, with the view of Windsor beneath the horse's feet. The other large prices were much on the same scale. Thus, Crispin Pass's Queen Elizabeth, in the dress which she wore when she returned thanks for the defeat of the Armada, sold for 8*l.* 8*s.*; Elstracke's Charles the First when Prince of Wales, for 10*l.* 15*s.*; Faithorne's large head of Charles the Second, for 15*s.*; the same engraver's beautiful portrait of Catherine of Braganza, in the dress she wore when she landed, for 15*l.* 15*s.*; Hollar's James the Second when Duke of York (the small oval in a border of palm leaves, after Teniers), for 20*l.*; and a choice impression of Drostoult's portrait of Shakspeare, in the first state, (an ornament at one time to some now incomplete copy of the folio), for 11*l.* 5*s.*—Collectors of good things may dread collecting,—but need not fear the results of their own sales.

We give the following correction in the writer's own name and words.—"Will you permit me to state, with reference to Mr. Stewart's letter inserted in your journal last week, that the apparatus which he describes in detail as being an invention and discovery of Mr. Keilmann, is the usual apparatus employed for copying photographs on either plate, paper, or glass, in diminished or enlarged reproduction,—and for such purpose and also for copying cameos has been constantly employed in my studio for the last four years? The enlarged results are, however, rarely so successful as when used for diminishing,—as by opening the texture in magnifying, an impression is produced of being out of focus. The publication of Mr. Stewart's letter will be of advantage in making this apparatus more generally known to amateurs.—I am, &c." W. E. KILBURN."

"234, Regent Street, July 12."

A prospectus of the Library of the Section of Art at Marlborough House has been published by the librarian, Mr. Wormell,—and is sold to the public at the low price of 2*d.* This library at present

consists of about 2,000 volumes, portfolios of prints, drawings, &c., relating to decorative art and ornamental manufactures of every description. It is open daily from ten in the morning until nine at night, except on Saturday evenings, and excepting the usual vacations at Government offices,—at the small fee of 6*d.* for a week's reading, 1*l.* 6*d.* for a month's, and 10*s.* 6*d.* for a year's. It is free to the registered students of the Central Schools of Science and Art. It has been arranged as nearly as practicable according to the classification of Arts and Trades adopted in the Great Exhibition of 1851.—"Its peculiar advantages," says the prospectus, "are these:—it is intended to bring together, in the course of time, all works, wherever published, which may in any way illustrate or aid in the development of the useful arts in relation to taste, in matters of personal or domestic use, and every variety of social refinement depending on manufacturing skill. \*\* Such a library, though special, must eventually become one of great magnitude, and can be only gradually developed; its development will depend much on the use those for whom it is organized may make of it. In its present incipient state much will be required of it that it will not be able to supply; but the knowledge of wants must inevitably precede their supply; all requests will be attended to, and all genuine requirements, as soon as possible, in accordance with the means of the institution. This, however, is certain, that the efficiency of this library rests with the public themselves, and that its growth will be dependent on the use that is made of it."

The Paris journals announce the death, in that capital, at the age of 73, of M. Bouton; an artist well known for some remarkable pictures of interiors due to his hand,—but whom our readers may perhaps remember more particularly as one of the inventors of the Diorama.

The municipality of Paris have resolved to effect a still further decoration of the finest open space in Europe. At their last sitting, a plan for the improvement of the Place de la Concorde was examined and approved; from which it appears that on the sites of the sunk gardens—once a curious feature of the place, very useful for terrified citizens to jump into under unexpected volleys of musketry, but now filled up—there are to be raised a series of elegant turf slopes harmonizing with the verdure of the Tuilleries, and contrasting agreeably with the architectural lines of the vast square. The foot and carriage ways are to be widened. Several communications will be opened between the terrace of the Tuilleries and the square; so that, on the occasion of *fêtes*, when immense masses of people are congregated in the Place de la Concorde, there may be facilities for escaping from the crowd and resting on the terrace. A series of marble statues, candelabras, and bronze vases are to be placed on the eastern balustrade, to form a visible boundary,—the want of which has been pointed out as an artistic defect. The expense of these works will be defrayed conjointly by the State and the City:—the contribution of the latter is, however, not to exceed 360,500 francs.

The statue of Marshal Ney, says the *Times*, which had been ordered by the Emperor some time after the 2nd of December, is about to be erected on the very spot in the garden of the Luxembourg where the sentence of the Chamber of Peers was carried into execution. Report speaks highly of the statue, which is in bronze. Its inauguration will, in all probability, form part of the *folie* of the 15th of August.

The first of the groups to be placed in the arch of the pediment of the Propyleum at Munich has, say the papers of that city, been uncovered to the public. This group was modelled by the late eminent sculptor, Louis Schwanthalier, and chiselled in marble by Xavier Schwanthalier, his father. It represents King Otho on his throne,—surrounded by representatives from all the provinces of emancipated Greece. The figures are in high relief.

At Copenhagen, a statue of the Swedish poet Tegnér has been inaugurated with high ceremonial, in presence of the notabilities of Sweden, Denmark, and Norway. The poet is represented in modern costume,—one hand holding a book,

the other holding a sword.

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the other a pen,—and leans against a Runic stone, ornamented with a crowned lyre.

The following correction is, we think, due to the parties claiming it:—“We take the liberty of directing your attention to a slight inaccuracy in the notice of Mr. Halliwell's edition of Shakespeare, in which it is stated that the fac-similes are by Mr. Netherclift.—As this would apparently imply that they were all lithographed by that gentleman, we think it right to inform you that four of the plates were executed by us.”

#### ASHBEE & DANGERFIELD.”

The Parliamentary Committee, having closed its inquiries as to the picture cleaning, has begun to examine witnesses on the subject of a new and enlarged structure for the National Gallery. Willing to hear both sides of the question, the Committee first heard Mr. Fergusson on his scheme for converting the present building into what the nation requires. Afterwards, Mr. T. Cubitt and Mr. Pennethorne, architect to the Board of Works, gave evidence in favour of a removal to Kensington:—as did also Mr. E. Bowring, Secretary to the Commissioners of the Great Exhibition. Mr. Fergusson said, the plan which he proposed owed its existence to the suggestions of Mr. Wilkins,—who, when the Old Charing Cross Mews were pulled down and a range of shops was about to be erected on their site, waited on Lord Dover and Lord Aberdeen, both of whom, he said, concurred in the expediency of erecting a National Gallery on the spot. Mr. Fergusson was of opinion that the present site in Trafalgar Square was the best which the capital afforded; but that to render it available as a Gallery of Art and to accommodate the sculpture and antiquities which he proposed to remove to it from the British Museum, the barracks in the rear of it must be given up and the troops be quartered elsewhere—he would suggest in the Wellington Barracks, near Buckingham Palace. This would have the further beneficial effect of removing the wretched tenements between those barracks and York Street; and further space might be obtained by appropriating the sites of St. Martin's workhouse and the parochial buildings at the back of the National Gallery, and by removing the houses in Whitcomb Street and Dorset Place. The barrack premises would give 60,000 square feet of additional flooring; and the entire extensions would give to the sculpture galleries more than 200,000 feet of floor,—or four times their present extent of accommodation in the British Museum. With regard to the picture department, he proposed to roof over the entrance halls of the present galleries on the same level with the floors of the other apartments, so as to give a room 100 feet long by 50 broad. The roof would be altered and the central dome modified together with the centre part of the front, so as to give it greater elevation. This alteration, he said, would provide accommodation for the Vernon collection, and for all the pictures which the Gallery contained at present,—with room for an increase of from 20 to 50 per cent. on the present collection, and capacity for containing a larger collection than is possessed by either the Louvre or the Vatican. Witness would also provide accommodation in his building for other Societies; and the total cost of carrying out the project would amount to about 500,000L. If a similar building were erected at Kensington on the estate sought there by the Commissioners of the Great Exhibition, he said it would have greater space and tend to increase the value of the property. There were, in his opinion, two other sites available for a National Gallery—St. James's Palace and the end of Portland Place,—but that at Kensington would be thought the best. Mr. Cubitt and Mr. Pennethorne expressed strong convictions in favour of the superior eligibility of Kensington. Mr. Pennethorne gave it as his opinion that no building worthy of the nation could well be constructed on the Trafalgar Square site, for the purposes contemplated by the Commissioners, even taking in the barracks and other property. He explained at some length his architectural plans for a suitable structure at Kensington, designed to cost half a million. Mr. Bowring gave evidence as to the purchase of the estate at Kensington for the erection of a new National Gallery. The building,

he said, would be made to accommodate, besides various Societies and museums now existing, the Collections of Patents and the Trade Museum now in process of formation. On two points this witness gave evidence of special character,—the interest of which depends on whether he spoke officially as the organ of the Royal Commission: first, in reference to the opening of the galleries on Sunday, as is the case at Hampton Court,—and, secondly, as to the removal of a part of the library—the Science and Art sections—from the British Museum to the new building. These are both important points,—points on which a great deal of discussion will doubtless arise as soon as they are fairly and authentically before the public.

#### MUSIC AND THE DRAMA

Mr. SIMS REEVES has the honour to announce to the Nobility, his Friends, and the Public, that his ANNUAL BENEFIT will take place at the THEATRE ROYAL, DEURY LANE, on WEDNESDAY EVENING NEXT, July 30, on which occasion will be performed Auber's celebrated Opera, ‘FRA DIAVOLO.’ Zerlina, Mrs. Sims Reeves; Lady Alceste, Miss Julia Harland; Lord Alceste, Mr. East; Lorenzo, Mr. Mansfield; Beatrice, Miss Corri; Mme. F. Simms, Muffet, Mrs. Jones, and Frau Dr. M. Sims Reeves. After which, Herr Reichert, the celebrated Flautist, will perform the Carnival (being his last appearance prior to his departure to America). To conclude with the Musical Farce of THE WOMAN IN THE VAN, ‘Tom Tag,’ Mr. Sims Reeves will perform in that character. The benefit will be numerous and complete, selected from the two Philharmonic Bands. Conductor, M. Benedict.—Private Boxes and Tickets to be had at the Box-Office of the Theatre: or Mr. Sims Reeves, 123, Gloucester Terrace; and at Mr. Alcroft's Opera Office, 18, New Bond Street (next to Long's Hotel).—Doors open at Seven o'clock, commence at Half-past.

**NEW PHILHARMONIC SOCIETY.**—The fifth Concert of this Society was a dull one. Dr. Spohr conducted it; and the performances commenced with a Concert Overture, No. 126, of his composition,—to which, we are sorry to say, our epithet applies in full force. Next came an ‘Ave Verum,’ by M. Silas, entrusted to Herr Theodor Formes, which is heavy and characterless music, not set off by the singing,—and afterwards a ‘Kyrie,’ by the same young writer, for chorus and solo, which, though correctly written, displays small freshness of genius or individuality of style. After this was executed ‘The Choral Symphony,’ with Fräulein Büry, Miss Bassano, Herr Theodor Formes, and Mr. Weiss as solo vocalists. This great work went slackly and incorrectly. Dr. Spohr had not the band under his control, and the disproportions in its composition were doubly felt because more than once the instruments were not together. Moreover, throughout the Symphony, especially in its opening *allegro* and in its *scherzo*, fire, point, contrast, and *crescendo* were wanting to the reading of the conductor: whose taste seems to be, to tone down and to tame his orchestra rather than to animate or quicken it. The fine music which we owe to his pen cannot make us admire a soulless and spiritless performance of a comparatively unfamiliar work by Beethoven.—In the second act, Master Barnett performed Mendelssohn's *Concerto* in D minor,—and Herr Reichert, from Vienna, a flute solo.—At the Sixth and last concert, Dr. Spohr's Quartett *Concertante*, with orchestra, and Symphony for two orchestras, were performed.—Neither can be numbered among his composer's happy works. The handling in both shows the ease of an experienced writer; but the ideas are small and mannered, and the effect of the combination is in neither case worth the labour bestowed. Years ago, we characterized ‘Iridische und Göttliche’ (the Symphony), when it was produced by the Philharmonic Society, as foolish in the overstrained mysticism of its pretensions and prosaic in the feebleness of its execution. At Exeter Hall the effect was better than in the Hanover Square Rooms,—owing to the more entire separation of the orchestra;—but the essential dryness of invention struck us more forcibly on the recent than it did on the earlier performance.—Yesterday week were also performed Mr. C. Horsley's Overture to ‘Genoveva,’ which we should imagine to be an early composition,—and a *romanza* from a MS. opera, ‘Attila,’ by Mr. Howard Glover. This was sung by Herr Reichert, who, as yet, “breaks English” too unmercifully to permit himself (were we wise) to make public exhibition of the feat,—and who is damaging an agreeable voice

by too violent an emission of it. The lady was Fräulein Büry. Mdlle. Claus and Miss Goddard played the variations, for two pianofortes, on the ‘Gipay March’ from ‘Preciosa,’ by Mendelssohn and Moscheles.—With this Concert the second season of the New Philharmonic Society has closed. Its best claim on the public this year has been the production of Cherubini's ‘Requiem.’ We observe that, by way of epilogue to their last book of the words, the Directors challenge admiration as being in advance of their time, and also as having shown “non-exclusiveness” in the change of their conductors. This last measure argues retrogression, not advance,—a resort to the “star system” by way of attraction in precisely the point where it is least admissible. After labouring for so many years to introduce unity of orchestral discipline—and after the good results of its adoption have been so clearly evidenced,—it will strike every one that if the step has been a necessity in the case of the *New Philharmonic Society*, it should not have been trumpeted as a merit.

**MUSICAL UNION.**—The last meeting of the *Musical Union* claims notice because of the new Sestett by Spohr (his Op. 140) there performed,—and because of the appearance of the new Italian violinist, Signor Bazzini, as a player of classical music. The Sestett was adverted to last year as exhibiting a novel combination of stringed instruments,—namely, two violins, two *violas*, and two *cellos*. The effect produced by this is that rather of a doubled *trio* than of a composition wider in its scope than a *Quartett* or a *Quintett*. Such effect, too, is heightened by the ordinance of the composition. The violins in the first *Allegro* are largely employed a *dúo* and in thirds, and at a considerable distance from the tenor instruments,—hence arise a certain leanness and want of substance at variance with the idea of the number of players to be provided with parts. The *motivi*, however, of the first *Allegro* and of the *Scherzo* have an eloquence, vigour and freshness rare in the late works of Spohr; and the writing throughout is in his freest and least mechanical style. Thus, the Sestett is one which will be always welcome whenever a specimen by the master is in request. We are sorry not to admire Signor Bazzini as much as we could wish; but his tone, if always in tune (which may be questioned), is somewhat thin and sour,—and there is too much of snatch, and spasm, and sigh in his expression to befit classical music. Execution of a particular kind he has in abundance; but our impression is, that his *forte* lies in eccentric and fantastic display—and not in the solid writing of the great Germans. Herr Halle was the pianist; and besides a *solo Sonata* of Beethoven's, he executed Chopin's tremendously difficult *Polonoise* Op. 58 (one of the most pompous of Chopin's pompous *Polonoises*) with admirable *verve*, correctness and delicacy.

**MUSICAL AND DRAMATIC GOSSIP.**—Among the later entertainments of the season which is now drawing to its close, may be mentioned Concerts given by Signor Muratori, and by Mdlle. Standach and Signor Bazzini in conjunction. Of the violinist we have spoken elsewhere.—Madame de Lozano has given a benefit concert:—so have MM. Jules Lefort and Jacquard.—What is called a *Testimonial Concert* to M. Julian was held at Drury Lane on Monday evening.—Miss Rainforth has removed her *Scottish Entertainment* from the east to the west; gathering her friends to listen to her saying and singing of ‘Marmion,’ the ‘Lady of the Lake,’ &c.—Further, among the events of the week must be noted the third performance of chamber music by that estimable pianist Mr. Brinley Richards, and the second *Matinée* of Mdlle. Claus.—Lastly, the *Réunion des Arts* yesterday evening held a meeting in honour of Dr. Spohr.—The only concert to come of any interest is the *Matinée* of Signor Gordigiani; at which, we suppose, some of that elegant composer's newest songs will be introduced.

A few words must suffice for this week to notice the revival of ‘Don Giovanni,’ with Medsane Medori (*Donna Anna*) and Bosio (*Donna Elvira*)

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and Signor Belletti (*Don Giovanni*) as novelties in the cast: Neither lady was successful. It is said that the production of '*Jessonda*' has been delayed by Signor Mario having thrown up his part. This charming vocalist appears resolved that the old Italian Opera-singer's character for airs, graces, and disobliging self-importance shall suffer nothing in his hands. Rarely has a popular artist existed who has been so provoking as Signor Mario.

Though the close of the season—one of the most lucrative London musical seasons in man's memory—is in sight, new aspirants are still announced as presenting themselves, with the view, it may be presumed, of returning to London in 1854. Among these may be named two Italian singers—Signora Cesurini (advertised as pupil to Signora Bottesini) and a new Signora Caradori who may be, possibly, heard on some future day.

We learn from our contemporaries, that in lieu of giving a *Benefit Concert* for M. Berlioz, which was talked of as about to take place in Exeter Hall under the auspices of a Committee of Professors and Amateurs,—the gentlemen in question, considering the advanced period of the season, have applied the funds raised in aid of that object to purchasing the copyright of the '*Faust' Cantata*' by M. Berlioz for England. The publication of this work may, therefore, be expected shortly to take place.—M. Berlioz has left England for Baden-Baden to conduct a grand concert there, which will be held early in August.—Herr Ernst is announced as about to give at Baden-Baden weekly concerts during the season, in conjunction with Herrn Ehrlich (pianoforte) and Seligmann (violincello).—Having accidentally got into the neighbourhood of the Black Forest, it may be mentioned that we hear of a great Festival at Carlsruhe in the course of the autumn, which is to be directed by Dr. Liszt.

It is said, on good authority, that M. Meyerbeer's comic opera may be expected at the *Opéra Comique* of Paris during the coming winter, with Mdlle. Duprez as its heroine. There is a probability, too, that the new work produced at the *Académie* for 1853-4 will be M. Gounod's second opera. For the Italian Opera M. Corti is said to have secured M. and Madame Haussier. The gentleman is known in Paris as having studied at the *Conservatoire*—the lady is announced as having a voice wonderful in compass, thoroughly under command, and excellently cultivated.

The following particulars concerning the new Opera-house in New York—which is to be inaugurated, according to rumour, by Madame Grisi and Signor Mario—are abridged from a long account in a late Number of the *New York Herald*.—

"The new Opera-house has at last been commenced. The corner-stone was laid on Monday, the 29th of June. The design and plan of the building were made by Mr. Saizler, the architect of the Astor Library. Under his superintendence it will be finished some time in the month of December. The building, which will be two stories high, has an extent of 204 feet on Fourteenth Street, and 12½ feet on Irving Place, and its height from the level of the side wall will be 70½ feet. A magnificent balcony, 60 feet in length, and projecting 10 feet over the side walk, will present a cool and delightful retreat in the summer evenings, when the heat becomes oppressive. Besides this balcony, which will overlook Irving Place, there will be another, 70 feet by 5, on Fourteenth Street. Both will be illuminated by parti-coloured lamps, elaborately ornamented. The body of the interior, or what the Romans would call the *cavæ*, the space appropriated to the spectators, consists of the parquette, two tiers of boxes, and the gallery. The floor of the parquette can be elevated to a level with the stage, by means of screws, and the whole theatre converted into a magnificient ball-room, 140 feet in length and 93 feet in width. The stage will be 70 feet deep, and 115 feet wide."

"When complete," we are elsewhere told, "the new Opera-house will have seats for 4,634 persons, besides standing room for many more."

#### MISCELLANEA

*Wells Cathedral.*—The new pavement of encaustic tiles in front of the altar was finished a few days since, some able men from London having been engaged on the work. The altar will be approached by steps of polished black marble. The restoration of the bishop's throne is also completed, as well as several new seats. It is intended that the choir shall be opened for Divine service some time in September next.—*Times*.

*Shakespeare Pilgrimage.*—A curious statement has just been prepared of the number and nations of the several visitors to Shakespeare's House at Stratford-upon-Avon. The statement has been compiled from the signatures of the parties themselves; and for the period from the 1st of May 1851 to the 30th of April 1852, the total number is 2,216:—

England furnished....	1,642	Italy .....	3
Scotland .....	39	Newfoundland .....	1
Ireland .....	9	South America .....	1
United States .....	444	Russia .....	2
East Indies .....	1	Sweden .....	1
Australia .....	3	Mauritius .....	1
Brazil .....	5	Cape of Good Hope .....	2
Germany .....	10	Canada .....	1
Channel Islands .....	1	Holland .....	3
Hungary .....	3	Finland .....	1
Switzerland .....	2	Bagdad .....	1
California .....	2	Madeira .....	1
France .....	4	Belgium .....	1
New Zealand .....	1	Austria .....	4

—For a like period, from the 1st of May 1852 to the 30th of April 1853, the return shows a slight increase, the total being 2,321:—

England .....	1,898	East Indies .....	3
Scotland .....	41	Hungary .....	2
Ireland .....	14	Islands of South Pacific .....	1
United States .....	306	Russia .....	3
Australia .....	8	Canada .....	5
New Zealand .....	8	Silesia .....	1
South America .....	4	California .....	1
France .....	12	Turkey .....	1
Egypt .....	1	China .....	2
Switzerland .....	5	West Indies .....	1
Cape of Good Hope .....	1	Spain .....	3
Germany .....	8		

—Jonathan, it will be seen, considering the distance at which he lives from the poet's house, is about as great a Shakespeare-worshipper as John Bull himself.

*The Edinburgh National Gallery.*—The masonry for this building, says the *Edinburgh Guardian*, is now approaching completion, and it is expected that it will be roofed in before the end of August. "The appearance of the building already sets at rest all the prognostications of failure indulged in from ignorance of the original plans and elevations of the architect. It is now evident, not only that the design is one of the greatest elegance, but that the choice of the site has been most judicious. If we are deprived of the view of a few yards of the Castle bank from the east end of Princes Street, we have received in exchange a work of architecture, which imparts a classic grace and dignity to the magnificent vista between the old and new towns, and by contrast heightens the effect of the venerable towers that rise beyond it. The building will contain two suites of apartments; the range on the east side containing five octagons opening upon each other, being intended for the annual Exhibitions of the Royal Academy, while the western division will be appropriated for the purposes of a permanent gallery of Art. The rooms will not be ready for the annual Exhibition till the spring of 1855. Among the contents of the National Gallery will be a collection of pictures belonging to the Marquis of Bute. This collection consists chiefly of pictures by the Dutch and Flemish masters, and we believe it is a very splendid one. It was the intention of the late Marquis to have bequeathed it to the nation, but he died without making any written bequest to that effect. His executors, however, in consideration of his having entertained such an intention, have agreed that the pictures shall be exhibited in Edinburgh until the young Marquis attains his majority."

To CORRESPONDENTS.—G. A. L.—A. B.—T. C. P.—O. T. D.—G. G.—J. C.—F. A. C.—received.

*Table Moving.*—We continue to receive a host of communications on this subject,—but have no intention of opening our columns to the discussion. Our own views are expressed generally in the letter of Prof. Faraday which we published a fortnight since,—and which is the first contribution that the *Athenæum* has made to the subject. If we may judge, nevertheless, of the strong hold which it has taken of the public mind from what we see passing around us, and from the flood of communication which pours in upon ourselves, it will soon need a journal to itself:—and for this our Correspondents may reserve their communications.

S. E. B.—Mr. Haug's proposal to explore North Australia is at present undergoing an investigation before the Committee on Expeditions of the Royal Geographical Society; and will, if favourably reported upon, be most probably laid before Government. Mr. Haug's address is 25, Euston Square.

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